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The American Organist

FEBRUARY, 1953

Vol. 36, No. 2 - 30¢ a copy, \$3.00 a year

This issue on the press March 18, 1953



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REPERTOIRE AND REVIEWS

Music for the Easter Season

AS NOTED LAST MONTH

This column henceforth will make an effort to list all new anthems as they are received each month from the publishers who help make these pages possible; if necessary, the reviews may be delayed but we hope the listings can be kept up to date.

MUSIC FOR THE EASTER SEASON

A8E—Max Bruch—"Jesus Christ our Lord has risen," A, 2p, me, Grand Orgue 12c, German and English texts, a worthy & sturdy bit of chorale-like music for any church.

AE—John Goss—"If we believe," Dm, 5p, me, Grand Orgue 18c, Bible text, a fine piece of old-English music from the days when mankind better understood values; opens in fugue style; good for all churches that take their services seriously.

AE—Charles L. Talmadge—"Carol for Easter," Bf, 3p, pu, me, Canyon 22c, ancient text, tuneful, rhythmic, appealing but not cheap; contrast section puts the text & melody into the tenor, the chorus humming against it; probably better for the humbler churches.

VARIOUS

AS—Claude Means—"Earth's Darkest Hour," Gm, 8p, me, Gray 18c, for Lent or Holy Week, solemn & serious, for the better choirs & congregations only; a strong setting recommended for its religious virtues.

*AS—Ancient-ar.Butcher—"Service of Commemoration," D, 6p, u, e, Birchard 18c, for any and all memorial occasions, religious or political, English text, versicles and responses, the former intoned or chanted, the latter in harmony; if the priest can hold his pitch (or even if he cannot) there is no excuse for using the organ anywhere past the opening pitch.

GENERAL-SERVICE MUSIC

*A3—Ancient-ar.Pitcher—"Let all the seas and earth," Cm, 4p, sab, e, Birchard 15c, S.Fay text, much unison, music on the hard & solemn side, not "in joyful praise of God" in the modern manner but strictly the ancient.

A—Bach—"Thank and praise God," F, 17p, md, Concordia 36c, from the "Christmas Cantata," a good thing to try on your congregation before asking them to spend the money for the full work.

A8—Edward Broome—"Praise the Lord O my soul," C, 7p, me, Grand Orgue 25c, a festival anthem of good quality; most choirs will enjoy doing it as much as the congregation will enjoy hearing it, using enjoy in its right sense.

*AM—*A3—Dutch-ar.Ramsey—"Hymn of Brotherhood," Bf, 6p, pu, me, Gray 18c, A.G.Walton text, mentioned here in spite of its unidentified source; men's-voice version has good qualities, is worth using for the proper service. Arranger did a good job on the first two pages but his attempts at complications do not so well serve the primary purpose of all music—to enhance a text and make people feel it more keenly.

A—Orlando Gibbons—"Forth in Thy Name," F, 7p, me, Concordia 18c, C.Wesley text; this one is probably solely on the merit of that distinguished name.

A6(J)—William A. Goldsworthy—"Blessed art Thou," Bf, 9p, me, Scholin 18c, the "Benedictus es" text, for adults & 2-part juniors, or women instead of children; a cheerful musical setting of many virtues in the opening part, with a page 5 that needs to be watched; organists fond of juniors & seniors in combination will delight in this.

A—William A. Goldsworthy—"Thy boundless love," C, 6p, pu, e, Scholin 18c, C.Rossetti text, which evidently caught Mr. Goldsworthy's fancy sufficiently to induce him to set it to music; if you're interested in the text, here's your chance to sing it.

AM—A—W. Franke Harling—"Song of Thanksgiving," G, 4p, me, Gray 16c, H.V.Granges text, set to music written

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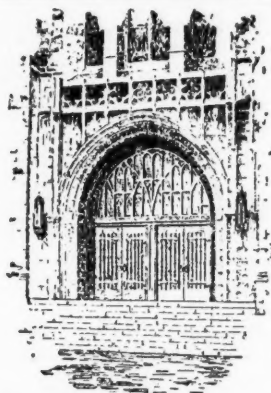
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A—Wilbur Held—"Calls to Worship, Six," 8p, mc, Gray 18c, some of them in unison, a high type of music, worthy of its purpose, and giving the organist something unusual if he can find a way to use it—and many of them should.

A8S—Johann Kuhnau—"Sorrow doth vex My spirit," 6p, pu, me, Concordia 20c, Bible text, Latin and English, for Holy Week, a superb setting every good choir should use; might be fine for that three-hour service on Good Friday, though the text says no: why not use it as the prelude?

*A—Mendelssohn-ar. Whitford—"Thanks be to God," D, 4p, e, Birchard 15c, Bible text, a jubilant anthem from the days when music was good to listen to.

A—Dr. Carl F. Mueller—"We will walk in the Name of the Lord," Bf, 10p, e, C. Fischer 25c, Bible text, a good anthem on a text well worth using; Dr. Mueller had a fine idea for the walk theme and used it well; this one should mean something to every congregation.

A—John M. Rasley—"Praise my soul the King of heaven," Ef, 10p, e, Flammer 20c, H.F. Lyte text, a smooth praise anthem with Alleluias here & there, a tuneful page 8 for soprano solo and 2-part Alleluia, and finally the main materials again.

A—Everett Titcomb—"Praised be the Lord," A, 6p, pu, md, Birchard 18c, Psalm text, an anthem of good texture and lofty atmosphere for the better choirs and services, doubly effective if the accompaniment be sometimes free, sometimes absent, sometimes dominant.

AW3—Frances Williams—"Be Thou exalted O God," G, 6p, e, Flammer 18c, Psalm text, opens with a recitative that will be vastly more effective if taken by men's voices, but since they are obviously forbidden by the Composer, you'll have to make the best of it; the 3-part writing needs the organ under it to cover and enrich.

A5—Searle Wright—"Jesus all my gladness," Ef, 7p, s, pu, ssab, Gray 18c, J. Franck text; he wants it "gently flowing, not too slowly, with expression," which tells you the character of the music; part of it will be easy enough but in other parts he makes use of some of his typically hard punches and you're on your own; you may be lucky if your choir knows where it is. This experimenting is always a good idea for anyone willing to try it; damage will be done—and is being done—only by those who accept the other man's word for something: here, as in all else, stand by your own ideals regardless of what you decide they shall be.

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

MUSIC FOR EASTER

*AE—Buck-ar. Bedell—"Alleluia Christ is risen," Ef, 9p, m, Grand Orgue 20c. Here Dr. Bedell goes a little further back, as Buck was the teacher of that fine trio, Shelley, Woodman, Brewer. If we were choosing from Buck's works, we might have made other selection; but for Easter this number is as good as most of today's, and infinitely better than the average. You youngsters look it over, and tell us what Easter anthem outranks it. Perhaps I am prejudiced, as Mr. Buck was gracious to me when I was a youngster.

AW3E—Mary E. Caldwell—"That blessed Easter morn," D, 4p, m, Gray 16c, a glorified hymn-anthem for soprano and contralto, with a fresh new melody, and imitation that keeps the choir on its toes from beginning to end. A good junior choir can do it.

A8O—Dr. Joseph W. Clokey—"The Divine Commission," 66p, m, J. Fischer & Bro. \$1.75, a devotion on the life eternal, beginning with the Hebrew nation and leading through to

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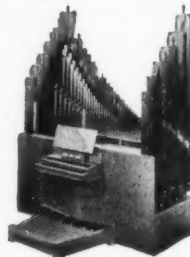
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The Winter Issue of the *ORGAN INSTITUTE QUARTERLY* (40 pages) contains the following: "Messiaen's Pentecostal Mass" by Seth Bingham, "Effect of Wind Chest Design on the Speech of Organ Pipes" by Lawrence I. Phelps, "A Matter of Records" by Rudolph Elie, "Selection of Voices" and "Bach's Nun Freut Euch" by Arthur Howes, full details of the Summer Sessions and Choral School and the 1953 Repertoire. Subscribe now (\$2.00) and read these interesting and valuable articles.

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Christ's resurrection. This work looks larger than it is, because of the placing of all the reading matter, the responses and lections, in their proper order between the music sections. It is a powerful text, and interesting music, some of it modal, all very telling. Use is made of this famous Easter anthem "Christ Conquereth," still one of the favorites for Easter day. This is a complete service; clergymen should be warned against introducing any other matter. We would be much interested to hear a performance of this devotion.

A6(J)E—George W. Kemmer—"Easter Day," G, 8p, m, Gray 18c. We regret that Mr. Kemmer has so little time apart from his fine choir, for he writes so well, but so little. Here is an Easter anthem that combines skilled workmanship, inspiration, and sensitiveness, such as few writers have, with fine text, making a really great anthem. We shall not analyze it. Get a copy and study it for yourself.

AE—David H. Williams—"Christ the Lord is risen today," A, 6p, m, Gray 18c. Mr. Williams is a young man to watch, as he already has fine workmanship, style, imagination, and fire. This work has them all. It sings itself, especially the Alleluias. He uses the same melodic theme throughout with great skill.

AE—Robert Williams—"Christ the Lord is risen today," G, 3p, e, Concordia 15c. Mr. Markworth has taken the fine old hymn "Llanfair" and out of it created a spirited Easter processional or opening anthem. The imitative Alleluias will prove irresistible. Learn it in one rehearsal and sing it at Easter.

A8OE—M. Searle Wright—"Green Blade Riseth," Bm, 56p, o, s, b, d, Gray \$1.50. This work proves, as the Scripture says, the promise given unto the fathers. It is the best modern work for Easter we have seen. We knew Mr. Wright capable of it, and waited patiently until he got through experimenting, and settled down to doing it. There are four sections, the first being Resurrection Paean, a brightly dramatic setting of Isaac Watts' Now is the Hour of Darkness Past, using soprano solo against chorus; the vocal line is not too hard, the use of dissonances being sparing but highly effective; and it has glorious Alleluias. The second movement is a Paschal Dance on a text from the Oxford Book of Carols. This is delightful; a modal, highly rhythmic accompaniment, the spontaneous canon in the voices, and again the striking Alleluias, all tend to make the difficulties easy to overcome. Part three is a charming but devotional chorale; and here the writing is music with no attempt at modernity, albeit there are spots which let you know this is Searle Wright writing (no pun intended). And again the text is tender and devotional, with quiet Alleluias. The finale is based on "Alleluia Christ is risen," and employs a vocal free fugue that is thrilling; still not too difficult, but you need sopranos and tenors with a few top notes. And what a climax is attained in the last three pages of Alleluias. Our regret is that we shall not be able to hear Mr. Wright produce his composition; we would go many miles for that treat. Anyone interested in choral music should have a copy for study, as works like this come but seldom. If the H. W. Gray Co. want a suggestion, we would recommend publication of each section as a separate anthem.

Organ Music

York Bowen—Fantasia, Gm, 14p, md, Novello-Gray \$1.25, a bit of fireworks for a festival prelude or church-service recital, possibly almost good enough for an honest recital too if the player has what it takes by way of freedom and color. Quite a good piece of attractive music devoid of ugliness and bluffing.

Cyril S. Christopher—Scherzo-Fugue, Dm, 4p, md, Peters 60c, as jolly a little fugue as anyone could want, if you know the value of staccato and lightness, and if you don't, then study with Jeanne Demessieux, for she knows all about that phase of organplaying. If you play recitals, get this.

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Norman Coke-Jephcott—Fugue on Gae, C, 6p, md, Gray 75c; here's a good enough fugue for anybody who wants one, and we think you should want this for your church services; if you know the values of lightness, delicacy, and color, here's where you can prove it.

Dubois—Offertoire for Ascension, Ef, 10p, me, Grand Orgue \$1.00, something for those who like to surprise the natives and wake them up a bit, for any festival church service or the informal church type recital; don't let noses turn up at Mr. Dubois; he rarely wrote unless he had something to say, but after his death they began to write anyway—hence the birth of Modern Music.

John Duro—Scherzo, C, 5p, d, Ditson-Presser 50c, a lot of nifty figurations, sparkling rhythm, cleancut compulsory staccatos, glorious legatos for contrast, melody, honest harmony, and everything else good; but where can you use it? Not in a service; and most organists will be too lofty to feed their recital audiences anything like this that can possibly please them. So what? Incidentally, thanks to the publishers for finally learning that an electrotone is not an organ and should never be called one; this piece has Hammond trigger-settings and is as good for Hammond owners as we think it is for that informal organ recital.

Franck—Final, Bf, 19p, me, Novello-Gray \$1.50, a new printing, review unnecessary.

Isadore Freed—Liturgical Pieces, Six, Transcontinental 75c each, published separately: Invocation, Lord of All, Meditation, Pastorale, Postlude, Praise to the Living God, all with trigger-settings for the Hammond electrotone—another publisher who has learned that an organ can never produce its tones from anything but wind-blown pipes. If you can't locate Transcontinental, order through any of the publishers listed in T.A.O. Directory page.

Cesare Galeotti—Easter Morning, Ef, 3p, me, Grand Orgue 80c, simple melodious music that should be given another title and played at any average service.

Alfred Hollins—Grand Choeur, Gm, 12p, me, Grand Orgue \$1.00, a good piece of preludial music for any festival service, from the days before composers ran dry of ideas and turned to ugliness to shock people into noticing them.

Giuseppe Moschetti—Mourning Dove, Csm, 6p, d, Ditson-Presser 60c, published for organ but we believe Hammond owners will be the only ones to use it effectively, though a good colorist on the organ would do a lot with it on a recital program on a large rich organ.

Jean Pasquet—l'Etoile, F, 3p, me, Morris 60c, and still one more publisher has finally learned what an organ is and is not; here's a bit of unadulterated & unpretentious loveliness in music, not manufactured but inspired by an appealing idea that popped into the Composer's head and he had enough technical facility to know exactly how to clothe it in notes. But don't ever play it if you hate your audiences; they'll certainly like it. You can use Chimes, and should.

P.S. Stoughton—Woodland Idyl, Af, 4p, md, Schmidt 50c, music far past the comprehension of about all save those two now deceased superb recital organists, Dr. William C. Carl and Pietro A. Yon; they'd know in a second what to do with this music. I'd rather be able to write a piece of loveliness like this than all the things concocted unblushingly by all the monstrous moderns since mankind went insane. If you like music, get it; if you don't, go out and dig ditches.

Liturgical Music Press, since our last report on Oct. 1952 p.320, has issued three new folios, Nos. 68, 69-70, and 71, all under the expert editorship of Ernest White, \$1.50 for the single folios, \$3.00 for the double.

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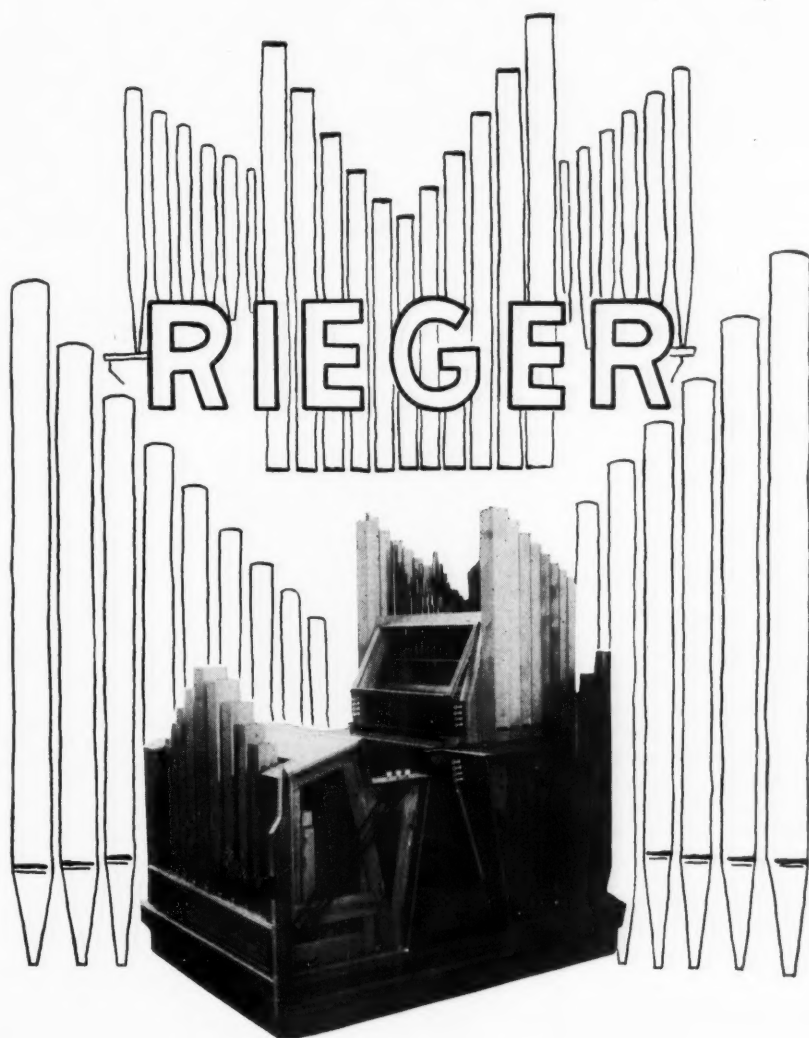
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the hope being that composers will "write music in anthem or motet style for these words." Thus this book is not anthems in any other sense than providing texts, expertly selected, and music in the two chant forms mentioned. While Anglican chants might well be eliminated as quickly as possible, plainsong is a type of hymn or anthem in which both choir and congregation can participate on equal basis, for the plainsong examples used will be quite readily learned by any congregation. Every Episcopal organist should by all means add this book to the church library and interest his clergyman in the adoption of the plainsong section at whatever degrees of speed seem appropriate in each church concerned.

MUSIC AT THE PARISH CHURCH

A book by Auton and Wild, two good Britisbers

5x7, 72 pages, cloth-bound, Oxford University Press \$1.75, a nut-shell discussion of many phases of church music for the benefit of clergymen and beginners in the realm of organ. It is highly British in attitude and could hardly be recommended as trustworthy for American practise, though the reading of any book will almost always be a help; the same old advice: read books only to help you start your own thinking processes.

A NEW-CHURCH BOOKLET

A Guide to the Symbolism and Art in the Evangelical Lutheran Church of the Redeemer, Atlanta, Ga., by Brokhoff and Boozer, 6x9, 60 pages, illustrated; it's a beautiful new church, organ by Austin, and preacher & building-committee chairman want some of its details thus recorded. We don't know how you can get it or at what price, but the Church is at Peachtree & Fourth Streets. I like this: "A church . . . is primarily a place where man and God may meet for fellowship . . . Moreover it needs to be beautiful." And this one is, both in and out. Sunday services in all churches might be more reverent and worthy if all organists and clergymen, not to include also all choristers and sextons, were to read this booklet carefully. An appendix specifies that the auditorium may be used for services exclusively, all other types of meetings must be held in other parts of the building; wedding photographs may never be taken in the auditorium; flowers at funerals are restricted exclusively to those on the casket. It's wholesome to have Dr. Brokhoff and his associates treat their new church with such reverence.

LARGE ORGANS FOR YOU

Figures supplied by John W. Harvey

Having done a magnificent thesis on the West Point organ, Mr. Harvey is interested in large organs and presents these figures:

33,112-P. 314-V. 451-R. Convention Hall, Atlantic City.
30,192-P. 401-V. 481-R. Wanamaker Store, Philadelphia.
14,195-P. 205-V. 213-R. Cadet Chapel, West Point.
13,389-P. 147-V. 235-R. First Scientist, Boston.
12,809-P. 154-V. 199-R. St. Matthew's, Hanover, Pa.

In support of these figures Mr. Harvey quotes in detail his sources; since Hanover is the only one vouched for by T.A.O., they are presented entirely on Mr. Harvey's responsibility and with thanks to him but a caution to our readers not to be too sure about any of it. For example, T.A.O. received in 1944 a delightful pamphlet, presumably issued by the Wanamaker Store, summarizing the pipes and ranks, and it gives, via our adding-machine, this summary:

30,067-P. 469-R. Wanamaker Store, Philadelphia.

Since only T. A. O. standardizes rigidly on the definition of pipes, voices, ranks, stops, borrows, figures like these are never presented as fact unless calculated by T.A.O. from vouched-for data.

LET MEEK-VOICED CHRISTIANS READ

"To God and all the people He was a prophet strong in action and in utterance."—Luke 24: 19. Maybe Christians could use some strong words & actions today instead of a tolerance that is almost degrading.

PROUD TO BE A CHURCH ORGANIST?

You should be, said a great American

"Of all the dispositions and habits which lead to political prosperity, religion and morality are indispensable supports . . . Let us with caution indulge the supposition that morality can be maintained without religion. Whatever may be conceded to the influence of refined education on minds of peculiar structure, reason and experience both forbid us to expect that national morality can prevail in exclusion of religious principles."—George Washington, in his Farewell Address.

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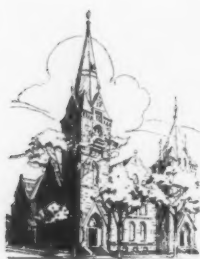
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Rantoul, Illinois
University of New Hampshire
Durham, New Hampshire
The First Presbyterian Church
Independence, Kansas

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Service Programs

SOME EASTER SERVICES

PAUL CALLAWAY

*National Cathedral, Washington
From all services

Alleluia, Dirksen
Missa de Angelis
Bach, Christ Lay in Bonds
Service Dm. D.M. Williams
Christ our Passover, Dirksen
We praise Thee O God, R.V. Williams
Bach, Today Triumphs God's Son
Widor, Son.5: Toccata
Let the bright seraphim, Handel
Hallelujah Chorus, Handel
Mulet, Carillon-Sortie
Downes, O Filii et Filiae
Mag. & Nunc dimittis, Sowerby
Light's glittering morn, Parker
Dupre, Te Deum Paraphrase

(New readers may like to know the * means the Cathedral gives its organist the courtesy of printing his name along with those of the clergy—a courtesy too many preachers ignore; instrumental music names the composer first, vocal music names the title first.)

HAROLD FRIEDEL

*St. Bartholomew's, New York
From all services

Widor, Son.5: Toccata
Christ our Passover, Macfarlane
Christ is risen, Liszt
Bach, Christ is Risen
Unto the Paschal Victim, West
Cantate Domino, D.M. Williams
Te Deum laudamus, Dvorak
Hallelujah Chorus, Handel
Widor, Son.5: Toccata (repeated)
Te Deum laudamus, Holst
Hallelujah, Beethoven
Rheinberger Son.Cm: Fugue
Magnificat, Causton
Jesus so lowly, Friedell
Messiah excerpts, Handel
Bach, Fantasia Gm
Benedictus es, Sowerby
Thanks be to Thee, Handel
Magnificat, J.Rodgers
Thee Lord before the close, Gardiner
The Walk to Emmaus, Davies
Lord Jesus Christ, Bach
Vierne, Westminster Chimes

VIRGIL FOX, Organist

RICHARD WEAGLY, Choirmaster
Riverside Church, New York

Both services

*Franck, Grand Piece Symphonique
Gabrieli, Canzona
This joyful Easter-tide, C.Wood
Joseph's lovely garden, ar.Dickinson
Promise which was made, Bairstow
Alleluia, R.Thompson
Hallelujah Chorus, Handel
**Farnam, Toccata
Easter, R.V. Williams
Kyrie and Gloria, Beethoven
Alleluia, R.Thompson (repeated)
Brahms, How Gladly do I Welcome
Mulet, Thou Art the Rock

*Morning service, **Evening.

ROBERT M. STOFER

*Church of Covenant, Cleveland
Both services

*Purcell, Trumpet Voluntary C
Edmundson, Easter Spring Song

Karg-Elert, Most Beautiful King
Lilies of the Dawn, Marryott
From Thy love as a Father, Gounod
Alleluia, R.Thompson
Hail thou glorious Easter, Nagler
Hallelujah Chorus, Handel
Widor, Son.5: Toccata
**Bach, In Death's Strong Grasp
Blessed Christ is Risen Today
Dubois, In Paradisum
Raphael, Largo
Easter Bells, Thiman
Up my heart with gladness, Bach-ar.Kraft
Joseph's lovely garden, ar.Dickinson
Awake thou wintry earth, ar.Davis
Sing ye to the Lord, Bairstow
Christ Triumphant, Yon
Farnam, Toccata

Brass quartet for morning service, violin and cello for afternoon.

D. DEWITT WASSON

Mt. Vernon Place Methodist, Baltimore

Evening Carol Service

Guilmant, O Sons and Daughters
Bach, How Bright Appears
All in the April evening, Robertson
The whole bright world, Hill
This glad Easter day, ar.Dickinson
The risen Christ, Holler
s. The Celestial Pilot, Wasson
Van Hulse, Easter Carol
a. He ain't coming here, Ryder
Alleluia Christ is risen, ar.Gaul
Easter Eggs, ar.Shaw
Love is come again, ar.Fusner
This joyful Easter-tide, ar.C.Wood
Mulet, Toccata

GOOD FRIDAY SERVICES

DONALD D. KETTRING

*East Liberty Presb., Pittsburgh

Alone Thou goest forth, Tans'ur
Jerusalem thou that killest, Mendelssohn
Upon a Hill, Townsley
See yon mother, Dubois
Behold and see, Handel
Bleed and break, Bach
King ever glorious, Stainer
Oh Divine Redeemer, Gounod
At the Sepulchre, Bedell

D. DEWITT WASSON

*Mt. Vernon Place Methodist, Baltimore

Haydn, Introduction to Passion Music
It is finished, Gesangbuch
Could ye not watch, Stainer
So Thou livest, Stainer
I adore Thee, Stainer
Woman behold thy son, Stainer
God my Father, Dubois
Although both heart and eyes, Bach
It is finished, Stainer
God so loved the world, Stainer
Titelouze, Annue Christe

Both these were the customary 3-hour services beginning at 12:00 noon; they included Bible readings, hymns, talks by the preachers, and, in Mr. Kettring's, moments of silence before each of the seven "last words" upon which the services were built. It will be of greater help to all readers if those sending service programs, indicate complete details of composers, arrangers, and performances—whether by organ, chorus, or specific s-a-t-b solo voices.

RECITAL PROGRAMS

MARILYN MASON

University of Michigan faculty

After an extended period in New York City, Miss Mason has returned to her University faculty duties, first playing, Feb. 9, 1953, Widor's Sonata 6 in the School of Sacred Music, in memory of Palmer Christian, in the Guild's Widor series.

Feb. 10 in Philadelphia:

Widor's Sonata 6
Handel, Con.4: Allegro Moderato
Rameau, Passepied; Sarabande; Gavotte.
Liszt, Fantasia & Fugue on Bach

Haines, Promenade-Air-Toccata
Elmore, Pavane
Messiaen, La Nativite: Dieu Parmi Nous
Feb. 15, University of Michigan:

Purcell, Ceremonial Music
Goller, Festliches Praeludium
Haines, Promenade-Air-Toccata
Elmore, Pavane

Liszt, Fantasia & Fugue on Bach
Lockwood's Concerto

The Purcell, Goller, and Lockwood, were for organ and brass.

Feb. 16, Detroit Institute of Arts, she played the Purcell, Goller, Handel, Rameau, Liszt, Haines, Elmore, Messiaen, and Lockwood, in that order, as used in the other programs. J. Dorsey Callaghan in the Detroit Free Press awarding her such praise as:

"A most exciting presentation," for Liszt, in which she "maintained admirable clarity." Of the three Rameau dances which she has transcribed for organ, Mr. Callaghan says: "Miss Mason's musicianship was revealed to a fine advantage . . . these engaging small pieces, originally written for string orchestra, become equally engaging in keyboard version, due largely to her unerring choice of instrumentation and color."

AUGUST MAEKELBERGHE

St. John's Church, Detroit

Mr. Maekelberghe's programs at 4:30 on the six Sundays from Feb. 22 to March 29, restore the organ recital to a position of high sanity:

*Bach, 5 selections
Franck, Chorale 2; Pastorale, Heroique.
*Handel's Concerto 13
l'Oeillet, Aria
Brahms, Deck Thyself
Mendelssohn's Sonata 3
Schumann, Sketch Df
Boellmann's Gothic Suite
*Pachelbel, Chaconne Fm
Haydn's Suite for Musical Clock
Peeters, Lied of the Flowers
Hindemith's Sonata 1
Widor, Son.2: Pastorale; Finale.
*Mendelssohn's Sonata 1
Kerckhoven, Fugue C
Maekelberghe, Let All Mortal Flesh
Vierne, Impromptu; Evening Star; Carillon.
*An all-Bach program
*Handel's Concerto 2
Couperin, Recit for Elevation
Edmundson, Pastorale & Cortege
Weitz' Sonata

ROBERT BARLEY

Radio series on Baldwin Electronic

On January at 12:45 Mr. Barley played 15-minute WORK programs from Seitz Music Center, each program having a theme as noted:

*Brightest & Best are the Sons
Ungerer, Are You Sleeping Brother John
Wrangell, Arabesque
Nevin, Venetian Love song; Gondoliers.
*As With Gladness Men of Old
Dvorak, New World Largo
Mendelssohn, On Wings of Song
ar.Diggle, Londonderry Air
Lemaigre, Capriccio
*Praise to the Lord
Bach-Gounod, Ave Maria

Pierne, Serenade
Tchaikovsky, Qt.: Andante Cantabile

*Jesus Shall Reign

Frysinger, Sunset

Barley, Minuet D

Handel, Water Music: Finale

This is strictly music for the common man, every item having appeal, the organist making himself the servant of his public; glory be for that.

FRANK M. CHURCH

sailed March 6, 1953, for England, to be gone at least two years. He recently retired from Snead Junior College.

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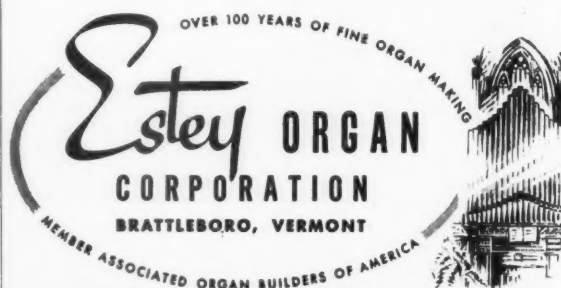
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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53

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

1—Arrangement.

A—Anthem (for church).

AH—Anthem for Hebrew temple.

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap letters, next after above, refer to:

A—Ascension. M—Mother's Day.

C—Christmas. N—New Year.

E—Easter. P—Palm Sunday.

G—Good Friday. S—Special.

L—Lent. T—Thanksgiving.

After Title:

c. q. c. q. c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o. u.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af. Bm. Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p.—3 pages etc.

p—Piano. 3p.—3-part, etc.

Hyphenating denotes duets, etc.

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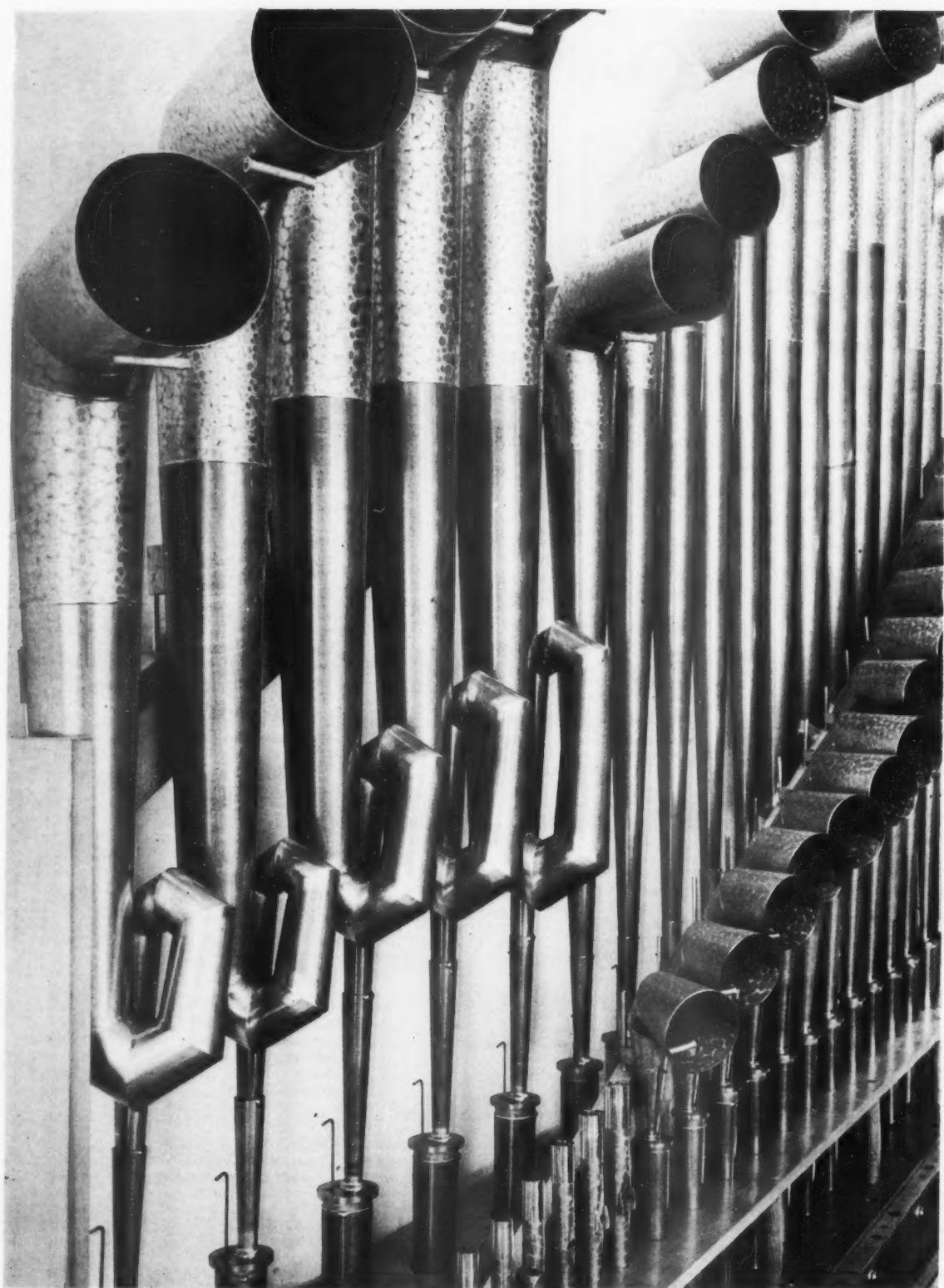
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WORTH A LOT OF STUDY

The superb photograph of the Mel Sutter Studio, Akron, Ohio, shows the pipework of Moller's 15" Tuba Heroique in St. Paul's Church there; the five big guys on the left are harmonic as well as mitered; note cute little chubby tubby Sunbonnet Sue on the bottom row.

THE AMERICAN ORGANIST, February 1953



Organ Recitals Today and Yesterday

By Dr. CHARLES HEINROTH

One of the world's greatest concert organists

THIRTY to forty years ago organ recitals were at their high, very popular and fully attended. Today not only has the number decreased, but the audiences are slim and slender. It is my belief that the organ is without rival by any other single instrument for grandeur, color, variety and capacity for uplift. Why then this change?

For a moment let me divert (so as not to tread on the toes of any colleague). I listened the other day to a celebrated violin virtuoso play a concerto, by a contemporary composer, of advanced texture. Carefully I waited for a series of tones that could be construed into being a guide, a distinctive melody or a theme. Soloist and orchestra were most energetically busy. Still no clue. Had the soloist's memory failed or the orchestra missed an entrance, it would have made no difference. At the close, after twenty-five minutes I shrugged my shoulders and declared: Monotonous. No cause, no consequence; no reason, no result.

A well-known New York critic summarizing a sonata, also by an ultra-modern composer, but of a different type (chipping at particles, mostly unresolved dissonances) declared he would have to hear this work a number of times before he could evaluate its worth as true musical literature.

Many an audience at organ recitals is confronted with the same anomaly. The fact is audiences want nutrition, truly musical, not chemical substitutes, up-to-date or not. After all, the audience is the arbiter.

Any remedy to suggest? Yes, Sir!

However the question may arise: Am I qualified to speak? Well, for twenty-four and a half years I played before the same audience twice a week, nine months a year at an average attendance (actual count, head by head, by the assistant superintendent of the building and officially recorded) of 908 per recital over the entire period. There was no assisting soloist.

Can this be repeated? A new interest revived? I truly believe so, but under certain conditions which must of necessity be considered. I will give those that guided me. I am sure they will be of interest and prove as effective today as they were then. The public is just as expectant.

First. The performer must realize the concert is not for him, but for the audience he is addressing.

Now living in peaceful retirement after a distinguished career as concert organist in Pittsburgh's Carnegie Institute and the College of the City of New York, with recital appearances in virtually every large city in America.

The first thing the recitalist must learn is to find the musical climate, the degree of understanding prevailing in the audience he is addressing and from there build up.

Second. He must make the program varied—not tied to any age or style. I made it a rule from the very beginning there should be no one who could honestly say there was nothing in the program for him—even in the encores.

Third and most important. The effort of the performer should not be concentrated in the doing, but the hearing. What I mean is, not the technic of rendition: that I had mastered long before; the effortless drop of the finger, the drop of the foot, the touch of the combination—all that is merely mechanic manipulation. To produce the effect was my ambition. My attention was concentrated upon listening. I was the keenest listener in the audience. It is strange how the sensitive artist feels when he *has* his audience. It is in the air, everybody partakes. A feeling of higher altitude, an elevation of heart, mind, spirit and soul; aspiration advanced to inspiration. It is then the performer is aware he is the intermediary between the eloquent voice of the composer and his audience; he is in the position of the great conductor of a symphony orchestra who by a mere sign sways a phrase from metronome to a moving message—spontaneous, true, direct; often different from that rehearsed. This is the moment of triumph of the reproducer. From then on he knows he can speak with authority, power and warmth: deliver a true message.

Fourth. Audiences do not take kindly to the continuous Diapason and mixture favorite registration of the "Baroque Organ" (unless in a large building with great resonance). It leaves them cold. If not voiced by an exceptional artist-voicer mixtures disturb. Take an ordinary triad, G-B-D for instance. Then take the most prominent upperpartial alone, the 12th: D-Fs-A. See how the F-sharp and A conflict with the fundamental G?



COLLEGE OF THE CITY OF NEW YORK
Great Hall where Samuel A. Baldwin gave the first recital Feb. 11, 1908, his last Jan. 23, 1932; the 1362nd; Dr. Heinrich followed with 420 more, then rain leaked in and put half the organ out of use; soon the army confiscated Great Hall and turned it into a study room.

Naturally the higher the intonation the more they stand out unless most carefully subdued to their natural function. When the tenth and higher ones are added the more they conflict unless absolutely in tune and carefully voiced in comparison with their need. Otherwise they sound raw to the sensitive amateur.

All this becomes more complicated when the harmony is complex. I have played Oboe or Stopped with 12th as *solos* when the tone was more beautifully colored. It is in intricate harmonies and especially continued use they are likely to become objectionable to a general listener. With full mixture complement, even when perfectly tuned (figure it out), they clash naturally among themselves as dissonant to a sensitive amateur ear, as chimes at too close quarters with their undertones producing false harmonies. The registration must vary according to the expressive requirements, not only in power but color. That is a natural essential if the recital is to be effective and interesting to all present, not just a few.

Fifth. There is a general agreement among musical circles that the organ lacks accent—a serious deficiency. I disagree. Accent, a necessary rhythmic device, is obtainable on the organ, but in a different way which I shall presently explain. For instance, I could play the F-major Toccata of Bach, consisting of practically continuous sixteenth-note

figures, in such a way that the listener was aware of the strong beat wherever required. How did I manage? By allowing an infinitesimal amount more time to the stronger note—not enough for the most careful listener to notice, but there just the same. Try it, you will feel the impulse.

Rhythmic organization is a necessary attribute of music. Continuous metronomic sameness or lack of pulse is no help to a listener—neither in pliancy, strength nor emotional power. Even with even strength it is possible to make certain notes stand out above their neighbors. That is diction in organ music. It is not only possible but obtainable by practise: an inestimable advantage to the performer.

Sixth. There seems to be an increasing reluctance to the use of the Tremulant. I agree; the raw, violent tremolo found in most organs is disagreeable. However do you know of a violinist who is successful without a vibrato? That is, one who just uses a dead, dull tone? Or a cellist? Or a singer? The vibrato is what makes the tone alive. Bach used it. Evidence? He gave directions for its repair. When I “opened” new organs I spent more time changing the Tremulant to a slow vibrato, smooth and warming the tone, than I did with any other problem. It paid. Some registers need it or they are useless. Audiences demand change of power and color to fit the particular idea. They are entitled to it by any artistic conscience.

One day Rachmaninoff came to me.

“I am told Reger should be approached by way

of the organ. Will you play some of his compositions for me?"

Of course I acquiesced. Instead of twenty minutes as I had figured, it took two hours and three quarters, accompanied by remarks from him (in German). "Splendid. Excellent. Magnificent." At the end he shook my hand.

"Now I understand Reger, a real Composer." We were fast friends ever after.

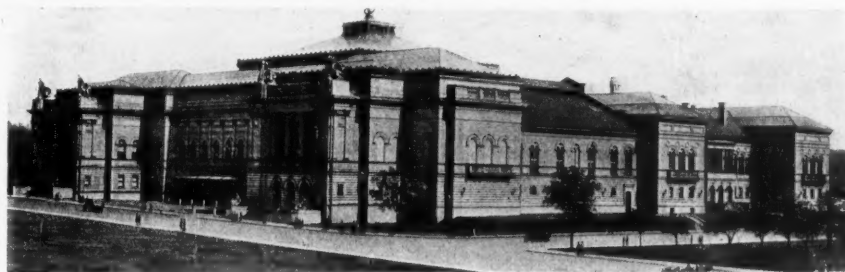
It did not always click that way. The first time I played for Rheinberger I should have used tact and played Rheinberger. Instead I launched enthusiastically into Widor's Fifth Symphony and

was doing fine, I thought, when suddenly I felt his groveling hands on my back:

"Herr Heinroth (also in German) have you no organ music?"

Stunned for a moment, I switched into Bach. At the end of the term I was chosen the organ soloist at the concluding concert of the season at the conservatory, called the "High School of Music."

You see my scheme worked both singly and in multiples. Therefore cheer up! Give my system a fair trial. I bet it works now as it did then. Why? Because it is alive.



CARNEGIE INSTITUTE, PITTSBURGH
where Frederick Archer began recitals Nov. 6, 1895, followed by Edwin H. Lemare in 1902, and Dr. Charles Heinroth Oct. 5, 1907; he played his last recital there Jan. 31, 1932, and his first in the College of the City of New York Feb. 7, 1932; retired c.1942.

How Crazy Can We Get?

By WILLIAM A. GOLDSWORTHY

Who seems to think a musician should have commonsense

WHEN our Christmas season began we had the constant dishing up of "The Messiah" in chunks each Sunday. Until five years ago we recognized the Advent season, but that has gone out of vogue, even in the correct old Episcopal church.

Over a long period the evangelical churches presented their Christmas service on the Sunday preceding Dec. 25 and we had the first portion of "The Messiah" in all the churches where the choir could sing it, and in many where they could not. Then some bright clergyman or organist got the idea of beating the bell, and offering the attraction two weeks earlier, hoping to be the first to catch the crowd. So the race began and keeps up.

Here in California the shopkeepers outdo the church in their schedule, putting up their Christmas decorations in late November. By the first day of December the colored lights go on—and by Christmas the whole thing is pretty shoddy.

Can we not become sane again, realizing that Christmas is not the occasion for a lot of revamped carols, sections of the over-figured "Messiah," midnight masses and services, but for the reverent (yes, we should find use for the word in our services) adoration of the Babe of Bethlehem?

This protest was provoked by our hearing a section of "The Messiah," plus "O come all ye faithful" as the processional, four Sundays before Christmas, with the promise from the minister that we should have more portions of the oratorio up to Christmas. I am enough of a realist to know that if we did other anthems with Handelian figurations, the clergy would be the first to object. But the "Messiah" tradition must be kept.

Our problem became: where to go to church for the Sundays prior to Christmas—we do go somewhat for the music and the sermon.

How crazy can we get?

In T.A.O. last year there was a detailed analysis of a

new organ in which was said, "Despite enclosure, this is basically a Positiv." It was said of the Choir Organ. In other words, this, and probably all Choir Organs, would be finer without enclosure? What we would like to ask is, How do we gain expression with unenclosed pipes, since music without expression is simply sound?

This is the basic criticism we have heard so often from competent musicians in regard to organ recitals. Our younger recitalists (almost all under forty, generally in their early thirties) have tremendous technical facility, but seem to be interested in nothing else. Examine the music played, and, more significant, note how few times they play a repeat program in any town. Still more important, note that organists themselves rarely go to hear a person play a second time. Then do you understand the question we ask? The reviewer was not, or seemed not to be, interested in music, only in brightness and clarity of tone. Much as these qualities are to be desired, most of us who are interested in what an organ does are as much concerned with flexibility of tone as with its clarity.

For our next complaint, our Editor goes to a small high-church (he should say Anglo-Catholic) and suggests to Miss Soosie that she drop her non-conformist service and take on the other. For the Editor's edification (he already knows it) the clergy decides what type service is to be used in the Protestant Episcopal church (its official title as given on the first page of the prayerbook) and people—organist and choir—take it whether they like it or not. Ere we ask how foolish can we get, we respectfully suggest the Editor reread his article, then immediately read the articles of religion, also in the back of the prayerbook, Nos. 19, 22, 28.

Another peeve is the habit of modern composers who write for voices as for instruments. They fail to realize each voice has a different timbre, for we observe them using thick timbre on upper parts, and thin on the bottom. They employ instrumental dissonances for voices too, with weird effects. Two voices singing a semitone or wholetone apart cannot hold the pitch as can two instruments. At least those singers who can do so are not in the average choir. And still the publishers keep shoving out numbers employing such dissonances, the whilst they complain that business is bad. A brilliant young musician who does not know voices well,

gives us the most awkward tessituras in a work performed by a fine chorus and orchestra. It would not have found place there, save that he was a protege of the conductor. Imagine a series of measures where the basses sing a succession of high F's while other voices range below.

We are going crazy, too, over effects. Effects, effects, all reflecting no least concern for reverence. Rapidity has jumped from the organ to the choir. The silliest of these expedients is that of taking *fff* at top speed. The 300-pound person is to become a ballet dancer, or run 100 yards in 10 seconds.

Then our accapellaists are giving us four-part harmony in eight parts with tessituras for second bass that growl (they cannot produce a good tone there) and sopranos who squeal in altissimo. All this in spite of the fact that the average choir has, more often than not, two or three basses and tenors.

John Donne says, "Change is the nursery of music, joy, life, and eternity." But, say we, it should be a change that is almost imperceptible; and it should be definitely upward. So let us be done with the sensational, bizarre, quasi-burlesque, in our music (the treatment of text as well, for we employ it often as awkwardly as though we were foreigners learning our tongue). And is it too much to ask ourselves if we make reverence the first consideration in our church choral work?

Once again, how crazy can we get?

Service and Recital Details

A few THINGS TO THINK ABOUT

Examples of actual work as heard by another organist

If the prelude for a normal morning service is more than five minutes long, and it is not during Lent, don't keep it on the quiet side all the way through. Let it grow to fortissimo for at least parts of it. A church service is likely to be soporific anyway; a restrained lengthy prelude only increases the mournful effect when what is needed is the spirit of exaltation.

For this purpose much of the contemporary music of France is superb. Actually this music is inspired by the church; that's why it is so deadly on recital programs—it's not music

for entertainment but music inspired by thoughts centering around the glory of God.

These same considerations make outright melody music bad, because a melody is a lovely thing, a personal expression of a human heart calling attention too sharply to its own self, whereas the music of the church-service should submerge itself and arouse thoughts of reverence, meditation, adoration, gratitude. Rhythmic music is even worse than melodic, for these reasons.

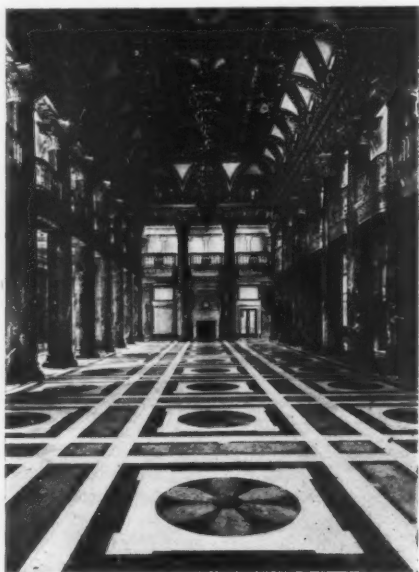
This modern school of French music is quite ideal for service use; it is not attractive to hear, has no real character as music, but is more of a mood, a background. Miss Soosie need not fear it; it sounds as though it's difficult, but that is only a part of the bluff behind the whole modern music idea. If the congregation has been trained to pretty tunes and sparkling dance rhythms in the services, the quicker they get educated to something more elevating, the better. If they don't like your preludial selection, tell them nobody asked them to like it; they are in church only to witness their gratitude & devotion to the Almighty God.

The hymn-text for this particular stanza began "Lord of all kindliness" and to add variety in the accompaniment, which is a good idea, the organist used one of the most offensive types of snarly French Trompettes—that type of tone appropriate for "kindliness"? Where's our sense of the fitness of things? A gloriously big fat reed of the good old type would have fitted admirably; it would have brought up the melody enormously (which was the organist's intention) yet it would have done it with a smooth kindly tone, not one that made the shivers run down your spine.

If the amens are to be sung instead of spoken, drill your choir so they can either take them without organ leading, or get in on the organ's chord so fast the congregation won't be conscious of the organist's failure to drill his choir properly. Sounding a chord and then compelling a congregation to wait patiently for the choristers to wake up is unforgivable. Even with volunteers the job can be done so fast the congregation won't be able to notice that the organ does actually sound before the voices do: don't let anyone deny this, for volunteers have done it. Takes rehearsal time? Nonsense. Every now & then during the rehearsal, stop the singing, tell the choristers to prepare for an amen, strike the chord in a totally unexpected key—and then give them holy flames if they are slow in singing. Keep this up for a month or two and even the least efficient of volunteers will be able to get to the sung amens as fast as the organist can fling chords at them.

When playing the dedicatory recital on an organ nothing is quite so important as to make the congregation glad it spent the money on the organ. They are not interested in the history of music, how things sounded before Bach, how they sound today in a great church in Paris, or the structure of counterpoint, fugue, or passacaglia. They are interested solely in the tonal beauty they've just spent big money for. It's the recitalist's job to make them happy over their investment. Nothing else matters. If you can knock them out of the pews with great thundering noise from one of these modern overly-loud organs, well and good, but what they'll enjoy most is the simple fundamental of music—color in registration, a tune they can hum on the way home, a sparkling scherzo or caprice to show the captivating charm of rhythm, and luscious pianissimos on massed 8' strings, celestes, flutes, and woodwinds.

Organ literature is important here only insofar as it enables the organist to display these individual items in pristine purity unspoiled by complications. If the organist is willing to condescend to the point of playing a heart-warming hymn-tune on Vox & Tremulant with a touch of Chimes, or a thrilling congregation-rouser on full-organ, it will probably make that congregation happier than anything and everything else he has done.



MUSIC HALL FOYER, PITTSBURGH

which untold thousands of cultured citizens crossed twice weekly to hear Dr. Heinroth in programs that for breadth of offering and depth of perception are now rarely duplicated in a world bent on an eternal search for something new instead of something good.

Jeanne Demessieux Recital

Central Presbyterian, New York, Feb. 2, 1953

The Church was well crowded this time, possibly by curiosity-seekers who wanted to know what this young French girl looked like; whether or not she could play was likely a minor consideration.

Purcell, Trumpet Tune

Bach, Prelude & Fugue Am; The Old Year;

Gigue Fuge.

Franck, Pastorale

Widor, Goth.: Variations

Messiaen, Banquet Celeste

Demessieux, Study 5: Repeated Notes; Dogme.

Berveiller, Cadence

Before going to the bench, Miss Demessieux faced her audience and recognized them by a courteous bow, then went to her job without attempts to fool anybody with the usual tricks of all too many concert performers. Trumpet Tune used the blaring reeds of the current jive jazzbands, and since that is the least appealing tone in music, it left only her superb staccato to admire—the finest staccato to come out of Europe since Joseph Bonnet. She plays from memory, makes no bodily movements at all, depends on delightfully nimble fingers & feet for her effects, with now & then a dash of the heart thrown in. Mr. Giles later reminded the audience that Miss Demessieux was playing with high French heels—which was as astonishing as her quiet demeanor at the console.

Bach was one of the least interesting of his enormous catalogue, played in customary style with nothing of the performer added to relieve its lack of interest, unless we except for delightful staccato, and we should. Choralprelude was similarly uninteresting—and it's strange the ladies, in spite of all their femininity & charm & loveliness, will use an organ style & registration as hard & uninviting as a concrete wall.

The Gigue Fugue was the first piece of honest concert music and it was played with captivating staccato, some spicy colorings, very helpful & proper echo effects between manuals—which so much of Bach's music cries aloud for and so rarely gets—not too loud; it was a superb performance with everything of value present, not a thing to spoil it—thank heaven no bluff & nonsense of head-bobbing and hand-jerking. Miss Demessieux has legs and she's not ashamed of them; they're shapely, and they dance around the pedalboard with never a miss; she's a little girl, very young, and has, evidently, so much good sense that nothing matters but her music. No lady can sit on an organ bench without showing how her shoes are attached to the rest of her, and Miss Demessieux apparently didn't give a darn; I like honesty. This phase of it was later important when she turned the organ upside down and made the Pedal play the solos atop the manuals. But how could she do this with high French heels?

Franck you can have; one of his least interesting pieces, but Miss Demessieux none the less used it to teach Americans another lesson they've tried to forget, namely that a mess of colors is not nearly so good as clear-cut pure colors. She contrasted reeds against flutes in parts of this; the flutes were unimpaired by the addition of unnecessary supplementary voices, the reeds were ditto. And once again, heaven be praised, the enormous values of crisp & fearless staccato. If we have ears to hear with, a close scrutiny of how Miss Demessieux uses staccato, only rarely perverting the organ to its mud-thick legatos, will do much to revolutionize the funeral organ recital and, if we have the good sense to watch our repertoire better, revive the organ as an instrument of beauty rather than torture. All this, mind you, on one of Franck's uninteresting pieces.

Intermission, and another pleasant but restrained bow to the audience as she left the platform. As always in memor-

ized recitals, the console was moved to central position in the chancel so everybody could see as well as hear.

Widor also one of his least interesting creations, but again relieved by the player's ability to take the dullness out of things and add the spice of variety, always with clean-cut staccato, never ruined by that most atrocious of all organ traditions—legato. The average organist won't be able to understand this at all because he's never heard such an artist as Miss Demessieux, or Joseph Bonnet. But go to your console and play the C-major scale on the ugliest 8' Diapason you can find; it's dollars to doughnuts that you'll try it legato and your C will still be sounding as you sound D; it's almost impossible to do it any other way with the point-of-speech adjusted in 1953 as a hang-over from the tracker-actions of 1853. Will we never learn?

One thing always annoys me, and a lot of other organists too, is a player's making a silly show of himself or herself when playing ffff organ, trying to make the audience think it's harder to play ffff than pp. Observe this young lady and you'll be delighted with her honesty. Only once or twice did she fling a hand off the keyboard at the release of an ffff chord, and then it was only the left hand, never the right.

Messiaen wasn't bad, but it's my guess no other organist could do it as Miss Demessieux did—rich legato 8' masses of quiet tone on the manuals, spicy staccato melody on the pedals handled in such a way that I didn't at first understand where that top staccato melody was coming from, till I watched her hands and knew they weren't doing it; then I discovered the 16' Pedal Organ had been thrown to the ashcan and we had a melody organ down there instead. She did this same trick several times and it was delightful; it showed a mind willing to use the organ for all it is worth, disregarding every traditional limitation of Thou Shalt Not. Final end was one of those grandly rich organ effects so rarely used nowadays: soft Bourdon-like 16' Pedal tone down low, with lusciously rich 8' manual strings & celestes. But watch it, brothers: don't ever let anyone enjoy the organ.



HIM—
J. C. Williams of Aeolian-Skinner staff solders a Swell windtrunk for First Baptist, Kilgore, Texas; his wife and father also work on the same project. "These people work together in a way that has almost disappeared from the face of the earth with the passing of family crafts."

Get that Repeated Notes piece for your own recital programs; it's the real stuff, grand concert music; it invites the Pedal to come up out of the 16' sub-basement and have a frolic in the living-room with the rest of the family. And it has something musical to say too, and says it entertainingly. Dogme is typical contemporary noises, made as ugly as possible; don't blame that on Miss Demessieux; she's contaminated by the spirit of the age.

Next after Miss Demessieux' own Repeated Notes, Jean Berveiller's Cadence takes a prize for being true concert music, though I had the feeling she was restrained by factors outside her own heart & imagination; she made it colorful, somewhat soulful, always interesting, sometimes entertaining; using the upside down organ again—Pedal on top the manuals. The way she does that trick is a bit astonishing; I don't remember hearing anyone else try it the same way. A common melody thus played legato on the Pedal Organ always has been, in my hearing, an atrocity; but spicing up the colors, taking out the over-bulk, adding that remarkable staccato of hers, does the trick, against contrasting manual legato.

Since public improvisations are more of a sham than I'm willing to waste time on, I walked out after two or three minutes of it, though this time the improviser did stick to the theme, at least while I was listening. I hope the organ world will grow up and abolish this childish nonsense; never once among all the improvisations I've suffered through—including Dupre's—have I heard anything worth the effort of hearing.

But to Jeanne Demessieux, a heartiest welcome to this land of ours. She's organist of the Paris Church of the Holy

Spirit, I presume a common translation would be, but if you insist on trying to speak French, let it go Eglise du Saint-Esprit. So long as she remains so unostentatious, continues her invaluable staccato, and gives at least two or three pieces of honest concert music in every recital, she'll be doing good wherever she plays. The honest concert pieces in this program were the Gigue Fugue, Repeated Notes, and Cadence. —T.S.B.



Here to There

By ROWLAND W. DUNHAM

Associate Editor, Church Music

THIS situation faces the church organist in almost every service. It has been treated here many times during the past decades. Whether my suggestions have been of much assistance may be questioned, but it is a subject that needs the thoughtful consideration of us all. Of all embarrassing moments none is more disturbing than when the player is obliged to invent a short interlude going from the present key to another.

Modulation has received extensive treatment by Dr. Edward Shippen Barnes in his recent* book. The great variety of methods proposed are naturally artistic and direct. While the volume is very large any organist may cull out the sections he finds important and make use of them.

Judging by the inept modulations I have noted there is undoubtedly a crying need for organists rather generally to study the subject and to spend many hours in an attempt

—AND HER

Mrs. J. C. Williams wires the Kilgore Pedal and Great switchboard; each upright box is labeled for a Pedal stop, contains contacts wired out into separate cables. In her tool-box? Band-aid, Nokorode soldering paste, Philip Morris, a box of Bayer Aspirin. Hooray for the Lady.



to find various means of meeting any challenge.

There are two fundamental phases to modulation at the keyboard. First of all is the complete knowledge of the keyboard. This sounds so obvious that many will immediately reply that a performer who can play a sizable repertoire must surely know how to get around. But this is not the case at all. Playing prescribed notes has little bearing on fluency. It is surprising how many quite advanced students find trouble in reading music with a number of sharps or flats. Such a weakness indicates a deficiency in the area under consideration.

To remedy such a lack it is necessary to do a sufficient amount of sight-reading practise to entirely remove the fear of remote keys. In addition the systematic playing of such material as is presented in Hindemith's Traditional Harmony will gradually produce results. On page 6 for example in Exercise 8 play the following progressions:

Major: A—IV-V, Gs—V-IV, D—IV-V.

Minor: F—V-IV, B—IV-V, Df—V-IV.

Sounds simple until it is discovered that G-sharp is not a common key and is rarely used with its 8-sharps signature, yet may be found in the course of modulations in organ compositions. The same may be said for that D-flat minor. You see, there are problems even in such an innocuous appearing situation, especially when you cannot start with the tonic chord.

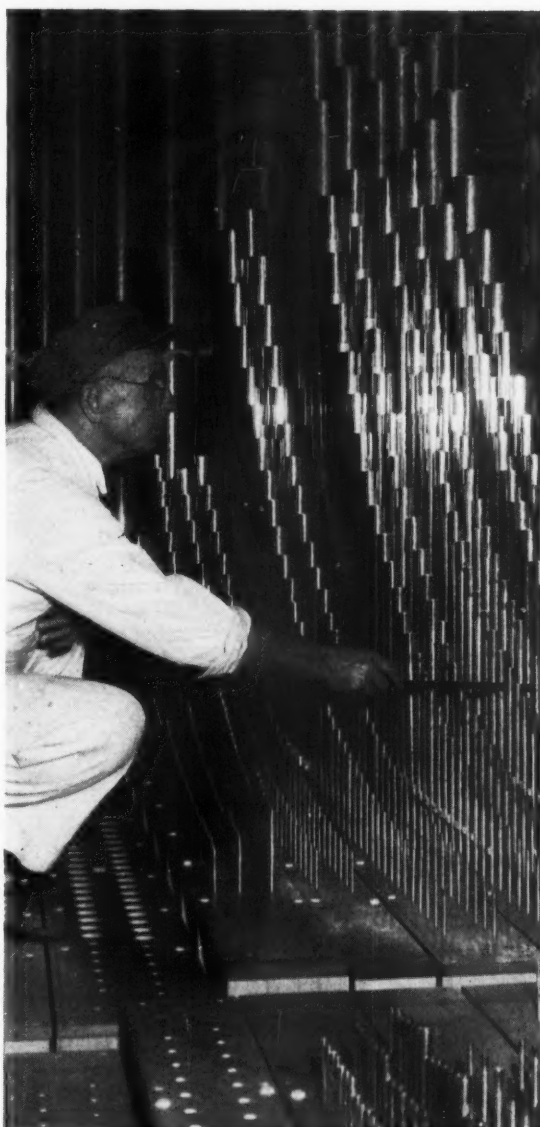
If any organist really desires to get acquainted with the geography of these black and white ivories nothing could be better, as a starter, than playing all the exercises in this first part of this book where chords are already prescribed. This answers one of the arguments about the so-called uselessness of learning to play figured basses.

Another beneficial experiment is to go to your piano (in a dark room is better) and find certain chords in many different keys. Perseverance will bring rich rewards.

With a sure hand (or pair of hands) in locating any chord in any key, finally acquired, the first phase in our subject has prepared the way for the second. This is no mean undertaking and involves far more labor than might be imagined, or perhaps more than most organists will want to give it. There is no short cut to knowledge. While many believe that getting by is all a congregation expects of a poorly-paid organist, there is that little matter of integrity at stake. Indeed it could be debatable that any inefficient organist merits the stipend he receives, though he may regard it as inadequate.

Phase 2 is more difficult. While most organists study harmony, but few—far too few—have actually a complete or practical knowledge of chord structure, progression, and most vital, chord selection. This is partly because it is done on paper in a semi-mathematical process. Exactly how these chords and progressions sound is quite removed from the pedagogy usually employed. When will the profession of teaching music learn that the most important sense needed in musical activity is the ear? Unless chords are learned through aural perception, the victim of a teacher of music is as helpless as a color-blind artist. It is imperative to absorb musical training through the hearing apparatus, despite the many solemn injunctions that harmony exercises be written away from the piano. Never was more harmful advice foisted on a branch of learning. In the process of absorbing chord-sounds there must be the storing of these sounds in the memory.

It is not possible to elaborate on this elementary subject but it certainly needs much thought and considerable revision of methodology. What I shall try to point out briefly is that the second phase is a knowledge of a sufficient number of chords and progressions so that the person who would improvise a short modulatory interlude will have an adequate supply from which to select. Most organists seem to be familiar with only 1, 4, and 5, preferably in favorite keys like C, G, F, and possibly B-flat. Such a paltry



—AND DAD

T. J. Williams stands where the Kilgore reeds will go, and rough-tunes the Swell flues. America was made great by men such as he who liked their jobs so well that their sons and daughters after them caught the joy of working and decided to have their fun in life that same way.

assortment cannot produce music of much significance—not even when he shows his erudition by the introduction of a dominant seventh (rarely in an inversion).

Now of course it is possible to invent a cute little tune and embellish it with these three chords. To label it trite is charitable. To modulate with such an infantile chord selection requires ingenuity, albeit such a process can be accomplished provided the player can pass through enough keys with various new and original dominant-seventh and tonic chords.

To learn about the many delightful ways of going from here to there would require a book like that of my friend, Dr. Barnes. So I can merely bring this to an end by suggesting you give yourself an honest appraisal. If you are not able to make modulatory explorations that exceed kindergarten level, for goodness' sake buy the book and find out what to do when you are Here and want to get There.—R.W.D.

*Modulation in Theory and Practice, J. Fischer & Bro. 1949, \$4.00.

EDITORIAL COMMENTS - AT YOUR OWN RISK

Two Follies & Two Cantatas

PLEASE RUSH are possibly the two words I detest most. They are invariably used by someone who has neglected his own job until the last minute and expects the other guy to make up the time he lost. Rush-work implies the victim has nothing to do but wait for somebody to give him a job.

If our engraver must indulge in rushwork he is compelled either to have spare employees in his shop all the time with nothing to do, or to slight customers whose work is already in process; the same applies to our printer. Rushwork costs money, lots of it. We only recently said such last-minute items as advance programs and events-forecast would be in time if mailed as soon as the current issue reached the subscriber, but we must change that: it won't be in time at all. The schedule must be revised. As soon as one issue is out of the office, work on the next must be undertaken at once, both text and advertising.

It is hardly pride to say that among music magazines, T.A.O. stands unsurpassed for appearance as well as content, and it goes for advertising as well as text. I have always considered organists & builders as artists rather than workers, and deserving artistry in the magazines serving them. We've tried to live up to it more & more in recent years. Nobody is asked or expected to approve of what is said, but all are expected to believe the writers mean what they say. Because a man says something, doesn't make it true; in T.A.O. it means only that the man thinks it's true and that T.A.O. thinks the man is worthy of being heard.

An experienced organist can hear a chorister sing a half-dozen notes and know with remarkable accuracy almost all the rest of the story; in the same way an experienced reviewer can examine a piece of music and gain a fairly accurate measure of its values without hearing a choir sing it or organist play it. None the less I am always interested in measuring a competent performance against any review published in these pages. So it had double meaning when I heard Mr. Robert Elmore's "The Incarnate Word" done in full pageant by Mr. Walter Baker in Holy Trinity Lutheran, New York, at 5:00. Dec. 14, 1952, and Mr. William A. Goldsworthy's new "The Shepherd" done by Mr. E. Harold DuVall in South Reformed, Brooklyn, New York, at 8:00 the same day.

Both cantatas are thoroughly modern to the extent of being something impossible to write fifty years ago, and both are thoroughly musical and, in many spots, dramatic. Both are of top quality. Both should have better than average choral forces and an organist with a sense of the dramatic as well as the artistic. Mr. Elmore's calls for a reader, reading the Bible story between sections of the music; possibly one preacher in fifty knows how to read—the organist having such will be lucky. Mr. Goldsworthy's would benefit by such a reader, but he would have to be exceedingly unusual; with or without such a reader, the full text should by all means be printed on the calendar.

Mr. Baker is one of the greatest organists of our time, and I'm sure Mr. DuVall would resent it if I said that of him when he has no such pretensions; it is high enough praise to say of him that he used modest resources to produce vastly better than the normal church organist could from the same or similar resources. Mr. Baker some years ago established himself as one of the organ world's superlative artists in the concert field, and to that field he has added, without too general comprehension, enormous abilities as choirmaster.

Even at that, it was almost miraculous to experience the shivers Mr. Baker would run down your spine with some of the grand climaxes, and ethereal beauties, of his music. If anyone ever figured for a moment an arm-waver was necessary for the production of such effects, he had his complete refutation in Holy Trinity Lutheran.

As for pageantry, I've never liked it unless done by real artists—and obviously no church can afford to hire such. So I don't like pageants; you may like them to your heart's content. Whoever supervised that in Holy Trinity Lutheran did famously with it; it must have cost the Church a lot of money. For my satisfaction, Mr. Elmore's music can stand on its own merits without the pageantry.

How crazy can we get? I can't answer finally yet, for I'm still progressing—according to W.A.G. Is there a Protestant Episcopal Church in America? I can't seem to find any. The great Cathedrals in New York City and Washington don't say they are, nor does St. Bartholomew's in our town, nor Heavenly Rest, nor that famous Church of St. Mary the Virgin. We have calendars from Episcopal churches all over the land, but none of them, if my memory is right, calls itself a Protestant Episcopal church.

Since sermons rarely have anything to say, I've spent innumerable sermon-times reading through the prayerbook, and I'd no more believe all it says than I would believe a press-agent for a Hollywood actress.

How crazy can we get? Hundreds of times I've jumped on W.A.G. for using the word Worship as applied to a church service, but I've made no progress. He evidently believes in worship; I do not. But does he?

He takes his hat off when meeting a lady on the street; a sign, possibly meaningless, of respect. He takes his hat off when the flag passes him in parade; a sign of respect. He stands when "The Star Spangled Banner" is played or sung in a public auditorium; another sign of respect.

Yet he says I should go into a church where, according to him, we are to worship, but I'm not to kneel or make a reverent bow or the sign of the cross; I'm just to stalk in as though at a concert or in a movingpicture theater.

I didn't advise Miss Soosie to give up her job and take one in a high-Episcopal church; I merely told her not to be afraid to do so. Probably because the services in the Church of St. Mary the Virgin still mystify me to such extent that I don't know where I'm at or what any of it is all about, and the prayerbook doesn't help at all, for most of it is simply not there.

We once had Methodist Episcopal churches in America, but they abolished them decades ago; we have Methodist churches in their place. It's my suspicion the old Protestant Episcopal crowd decided they wanted to stop protesting and just be Episcopal. Now the best of them are not overly anxious to be Episcopal; they're just churches. Which is as it should be. Sectionalism is bad. Freedom is so much better. The color of a man's skin or the spot on Earth where his ancestors were born or the lodge of which he is a member, these things are quickly being relegated to the dump-heap where they belong; all that remains is a man's native worth measured not only by the kind of work he is willing to do but also by the valuation he places on liberty—liberty for you & me as well as for himself.

How crazy can we get? Crazy enough to think our individual duty is to work for what we believe right & good. That's why two crazy people—W.A.G. & T.S.B.—like each other so well.—T.S.B.

WE'VE FORGOTTEN IT

"A sincere fool without common sense is the most dangerous influence imaginable,"—Abraham Lincoln,

Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

Recordings furnish entertainment as well as instruction

Clarence Watters, Trinity College, Hartford

4-65 Aeolian-Skinner

Classic Editions Album 1009, two 12" l.p., \$11.90

Dupre, Stations of the Cross, Op.29

A painfully accurate musical description of Jesus' condemnation, suffering, and crucifixion, laid out according to the fourteen traditional Stations of the Cross. This is not pleasant music, to say the least, but is wonderful program-music for the organ—especially as interpreted by Mr. Watters and recorded so faithfully by Harold Colt. The build-ups to full-organ are nothing short of unbelievable; likewise the reductions. While too much organ can become decidedly monotonous, there's nothing like a real hair-raising full-organ to tingle the spine and satisfy the soul occasionally. Dupre gives us this thrilling experience several times in the Stations, including No. 1 which is so lifelike in its depicting the mob reactions that one can almost hear the cries of "Barrabas" and "To death." There are moments of quietude and contrast when the accompanimental and solo voices have a chance to shine. Album notes include an analysis of the work by the Composer, a definite asset in listening to the music. I doubt if this album will appeal to the average music-lover, but certainly it merits the consideration of any organist sincerely interested in his instrument and its music.

Pro Musica Orchestra, Stuttgart

Rolf Reinhardt conductor, Eva Hoelderlin organist

Vox Album PL-7802, two 12" l.p., \$11.90

Handel, Concertos 13, 14, 15, 16

Same organ, orchestra, and conductor, as in recordings of Handel Concertos 1-12 (T.A.O. Oct. 1952) but different organist. Artist and instrument are a definite improvement over those featured in the Oceanic release of Nos. 13 and 14 (T.A.O. Aug. 1952). This is a first recording of Concertos 15 and 16. I always find Handel delightful listening; his music is so simple and easy to enjoy without effort. Miss Hoelderlin knows how to use the organ to Handel's best advantage; mixtures and mutations are used intelligently throughout and the playing is always clean and clear. If you're a Handel fan you'll get this third album in the Vox series without hesitation; if not, perhaps these concertos will increase your appreciation of Handel.

Robert Shaw Chorale, Robert Shaw conductor

"Christmas Hymns & Carols," Vol.2

Victor 12" l.p. LM-1711, \$5.45, 26 selected carols

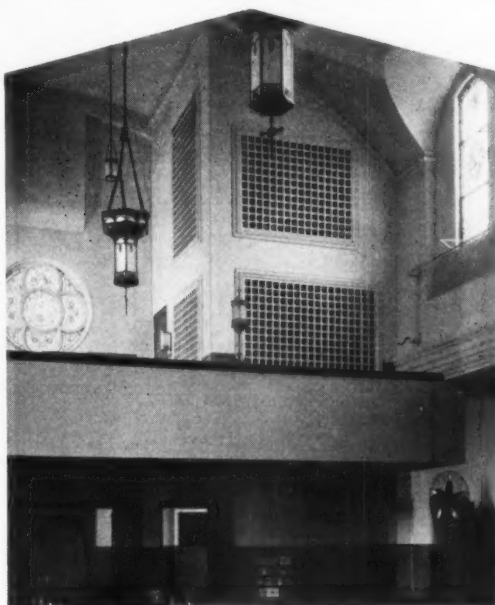
Anyone who gets this disk should enjoy many hours of listening pleasure; this is the kind of singing that appeals immediately, whether the music is familiar or not; 14 voices in the chorus, apparently an ideal group for the purpose. Words are always easily understood—in my opinion the one true test of good singing. Except for distortion (over-recording) in Bach's "Break Forth," the entire set is flawlessly recorded. Vol. 1 was released several years ago (T.A.O. Jan. 1947).

HE HATES TO ARGUE—HE SAYS

But he should enjoy it while he still has the privilege

"I still like the magazine and I predict less sarcasm under the present administration for which we all give thanks. However I like all kinds of music including modern (the recording of French music by Catharine Crozier sets me practising harder) as well as romantic, and I prefer one unenclosed division on my organ since I consider myself a happy medium (some others don't) and I have seen both—(am using Redlands' 4-61 Casavant which is romantic in all senses) and do prefer some pipes speaking on lower pressure in the open where they have a chance to be heard. We don't put an orchestra behind a curtain. Oh well, I hate to argue."

—John Doney, University of Redlands.



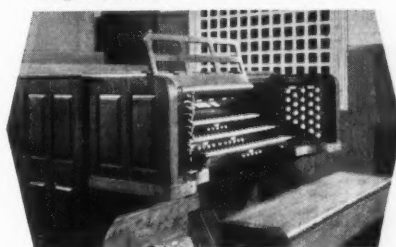
A new WICKS ORGAN for Holy Rosary Church CHICAGO, ILLINOIS

The simple elegance, and very practical arrangement of this recent WICKS installation, is a treat to see and to hear. This is a distinguished three manual installation, and completely fulfills the needs of Holy Rosary Church. This is clearly evident in the following letter from the Reverend Father, U. L. Broccolo:

"Needless to say, the organ you have so graciously built for us is a veritable charming beauty from every point of view! It really is my dream of dreams!

Thanking you for your kindest cooperation,
I am, Very gratefully yours,
Rev. U. L. Broccolo."

The Wicks Organ of the Month folder, which is mailed regularly to the thousands of Wicks followers, will gladly be sent to YOU upon request. This, and numerous other descriptive folders, are available without obligation, of course.



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U. S. A.

EVENTS FORECAST

Items sent by airmail the day you receive this issue will generally arrive in time for publication in this column next month.

Baltimore, Md., Richard Ross recital, Brown Memorial Church, April 21.

Do., Peabody Conservatory scholarship examinations in May.

Bethlehem, Pa., Bach Festival, May 22, 23, paid admission.

Columbus, Ohio, Capital University Chapel Choir Conductors' Guild anthem competition closes Sept. 1.

Do., Ruth Krehbiel Jacobs conducts a children's choir workshop, April 25, First Congregational.

Cranford, N.J., Mary Elizabeth Bonnell's First Presbyterian Oratorio Chorus, April 26, 8:00, Mendelssohn's "Elijah."

Gloucester, Eng., Three Choirs Festival, Sept. 5 to 11, paid admissions.

New York, N.Y., Claire Coci recital, Columbia University, March 30, 8:30.

Philadelphia, Pa., H. William Hawke recital, St. Mark's Church, April 12, 8:00.

Do., N. Lindsay Norden gives premiere of his "Nebrahma," Ethical Society, April 16, 8:30.

St. Paul, Minn., Guild convention, July 11 to 16, 1954 and that 4 is not a mistake, it's the unusual advance preparations being made by Jack Fisher, publicity chairman for Minnesota and program chairman for the convention. Does this mean the Guild has discovered a second man willing to work his head off, as Mr. Elmer has been doing since they discovered him?

Wooster, Ohio, George Markey recital, Zion Lutheran Church, May 13, 8:00.

GUILD REGIONALS

Mr. Elmer, who likes to make everybody work including himself, announces regional conventions:

Shreveport, April 21-23

Tacoma, April 28-29

Miami, May 11-14

Albuquerque, May 12-14

Salt Lake City, May 15

Jackson, Miss., June 2-4

Kalamazoo, June 9-12

Pittsburgh, June 16-18

Utica, June 22-24

Manchester, N. H., June 23-24

ROBERT M. STOFER

lists the following 4:30 vespers, Church of the Covenant, Cleveland:

Feb. 22, College of Wooster Chorus.

March 1, 8, Mendelssohn's "Elijah"

March 15, Parker's "Hora Novissima"

March 22, Milford's "Pilgrim's Progress"



MUSIC IN HIS HEART: No. 1

Dr. Clarence Dickinson who has enriched both organ and choral repertoire by compositions of a musical genuineness now almost extinct; the anniversary of his founding of the School of Sacred Music, New York, was celebrated in a special program in Riverside, using only music written by Dr. Dickinson and his pupils.

March 29, Dubois' "Seven Last Words"

April 5, Bach's "Christ Lay in Death's Dark Bonds" — and these special 8:00 services:

Feb. 18, Anthems of contrition and penitence.

April 3, Sowerby's "Forsaken of Man"

ALFRED M. GREENFIELD

takes his New York University Glee-Club on tour:

April 11, Saratoga Springs.

April 12, Schenectady, N.Y., Reformed Church, two morning services and concert.

April 13, highschool concerts between Schenectady and N.Y.C.

April 26, 12:00 noon, WOR nation-wide broadcast.

May 2, 4:30, WOR broadcast.

May 9, annual spring concert, N.Y.C.

Sept. 12-18, 17th annual glee-club camp, Pocono Pines, Pa.

DR. ELMER A. TIDMARSH

Union College, Schenectady

April 19, 4:00, French music

Jacob's Bourguendian Hours (seven)

Langlais, Dialogue for Mixtures;

Plente; Acclamations.

Dupre, Cortege and Litany

Vierne, Fireflies

Couperin, Soeur Monique

Widor, Son. 5: Toccata

ERNEST WHITE

Church of St. Mary the Virgin, New York

April 20, 8:30

Pachelbel, Chaconne Fm

Three Fugue Interludes for Magnificat

Toccata Cm

Bach, Fantasia & Fugue Cm

Demessieux, Six Preludes on Gregorian

Widor, Goth.: Moderato; Andante; Final.

EDWARD LINZEL

Church of St. Mary the Virgin, New

York April 27, 8:30

Zecheil, Three Choralpreludes

Durufle, Prelude & Fugue on Alain

Langstroth, Three Choralpreludes

Dupre, Prelude & Fugue Gm

Sessions, Three Preludes

Alain, Litanies

Zecheil, Three Choralpreludes

Messiaen's Messe de la Pentecote

CHURCH BUDGETS

Example from the southland

Here's a church with a membership of 4500 and a 1953 budget increase of \$45,000. over 1952. The 1953 budget:

\$185,000. Total budget;

8,400. Minister's salary,

5,100. Minister's assistant,

5,400. Director of religious education,

4,020. Business manager,

7,000. Janitor, maids, kitchen help,

2,400. Church secretary,

2,400. Educational secretary,

2,100. Financial secretary;

1,800. Organist,

2,700. Director of music,

1,200. Director's assistant;

5,200. Sunday-school,

2,250. Training union,

1,650. Youth activities & brotherhood,

3,200. Literature,

1,450. Music;

75,000. Missions & benevolences total, including \$51,000. for a "cooperative program," \$400. for a "personal help fund," and nine other listed items. The total is divided into five sections:

\$75,000. Missions & benevolences,

40,380. Complete church staff,

26,600. Building maintenance etc.,

23,020. Organizations & activities,

20,000. Building fund.

The main budget works out:

\$13,500. For two preachers,

5,700. For three musicians, five choirs.

If each member pays \$41.12 a year the budget is met and \$75,000. for missions & benevolences is not out of the way; what definitely is bad is the slim money allowed the musicians: the largest salary is only \$2,700. and the smallest \$1,200. The janitor, maids, and kitchen help get \$7,000. while the music for the Sunday services is worth only \$5,700.; something's wrong in this viewpoint. The organ music of the services sets a high standard of practical, not theoretical, excellence; the choral music comes dangerously close to hitting rock-bottom.

PROGRAM BY RECORDS

Douglas Johnson, Gainesville, Fla., gave a program of recordings for the Jacksonville Guild, Nov. 18; the program, listing 15 organists making the records, was neatly mimeographed to give all details; a sample listing: Maleingreau's Tumult in the Praetorium, played by Catharine Crozier in Kilbourne Hall, Eastman School of Music, Rochester, N.Y., on a 4-100 Skinner-Aeolian-Skinner (so it said), Kendall 2552 12" l.p. disk. Program included even Widor playing his own Fifth Toccata on his own St. Sulpice organ.

William H. Barnes

Mus. Doc.

Organ Architect
Recitals

Author of

'Contemporary American Organ'
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FRANK H. THOMPSON*Immanuel Church, Wilmington, Del.*

"Had enough?" asked he at the end of his 6th page and it gave a hard-working T.A.O. office the only giggle it had all day; strange what an unexpected bit of good humor can do. Mr. Thompson is a B.S. in chemistry, Franklin & Marshall College; served as naval lieutenant in worldwar 2; the duPonts took him to Wilmington in 1948 as a specialist in textile fibers; Immanuel Church got him in 1951. He did three anthems he's ashamed of: Faure's "The Palms" which virtually every organist should do every Palm Sunday, Shelley's "Christian the morn" which no organist ever should do except under compulsion, and Sibelius' "O morn of beauty" which he should have dodged, and could have, had he but told his rector it was secular music just like "Yankee Doodle" and therefore sacrilege in any church service.

His choir has 10 paid voices and 6 to 10 volunteers, depending on any & all excuses the average chorister can invent for staying away; organ is a 3-33 Haskell with a 1934 console by Moller. One service a Sunday, organist responsible for selection of all hymns, chants, canticles, "with the exception of rare requests by the rector."

Repertoire herewith is condensed from the complete list, Sept. 2, 1951, to June 29, 1952, omitting much of the Christmas and Easter as well as Handel, Haydn, and Mendelssohn—no grudge against them, it's merely that every reader knows about and uses them.

Antem Repertoire

Bach, Subdue us by Thy goodness
Brahms, How lovely is Thy dwelling
Bitgood, Prayer is the soul's sincere
Candlyn, Christ Whose glory fills

These we adore
Coke-Jephcott, Surely the Lord is
Eccard, Presentation of Christ
Faure, Palms
Gaul, All praise to God
Holst, Let all mortal flesh
Midwinter

Jacob, Psalm 23
Jennings, Springs in the desert
Lefebvre, Hymn to the Godhead
Macfarlane, Open our eyes
Mozart, He is blessed That cometh

Offerings of prayer and praise
Parker, In heavenly love abiding
Praetorius, Lo how a rose
Purcell, Rejoice in the Lord alway
Rowley, Praise
Schubert, Lord is my Shepherd
Schuetzky, Send forth Thy Spirit
Schuetz, Christ to Thee be glory
M.Shaw, With a voice of singing

**William A.
Goldsworthy**
A.S.C.A.P.

T.A.O.'s
Pacific Coast
Contributing Editor

3225 Via La Selva
Palos Verdes Estates
California

Shelley, Christian the morn breaks
King of Love my Shepherd is
Sowerby, I will lift up mine eyes
Tallis, All people that on earth
Thiman, Thy church O God
Vulpus, Strife is o'er
Wesley, Blessed be the God and Father
Lead me Lord

C.Wood, Expectans expectavi
Zingarelli, Go not far from me O God

Canticles and Services

Te Deum—Carpenter Gm, Holst Am,
Knox G, Morley F, Stanford Bf, Willan Bf,
Woodward Ef.

Benedictus es—Beach Dm, Custance D,
Gaul Bm, Hall D, Matthews Af, Purvis Ef,
Shaw Af, Thiman D, Titcomb C.

Benedictus—Beach Bf.
Jubilate—Purvis Ef, Stanford Bf, Wood A.
Services—Candlyn G, Harwood Af, Old-
royd D, Sowerby E, Thompson Af, Titcomb
Salve Regina, Willan G, Missa Sancta
Maria Magalenis.

After playing all the chorapreludes he
could find on six continents, Mr. Thompson
apologized, alibied, and then played some
good music, from which we herewith make

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
CENTRAL METHODIST, LANSING

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Donald Coats
ST. PAUL'S CATHEDRAL.

Wilshire at Figueroa
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Palos Verdes Estates, Box 156
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Paul H. Eickmeyer

M.Mus., A.A.G.O.

St. Paul's Episcopal Church
Lansing, Michigan

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Mus.D., Mus.B., F.W.C.C.

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Robert Elmore

CHURCH OF THE HOLY TRINITY

Rittenhouse Square, Philadelphia

selections. Don't worry; both Mr. Thomp-
son and T.A.O. know that hymntune pieces
are grand for church-service use—and both
also know the world is so full of them that
taking space for them here would be
nonsense.

Organ Selections

Buxtehude, Canzonetta; Fugue C.
Clokey, Prologue of Infant Jesus
Couperin, Benedictus
Daquin, Noel for Flutes
du Mage, Grand Jeu

Eugene A. Farner**Harold Fink***Recitals*

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Englewood, N. J.

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A.B., MUS.M., F.A.G.O.

Chairman, Division of Music & Art
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Houghton New York

Norman Z. Fisher

M. S. M.

Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAVEY**Oliver Herbert**

Mus. Doc.

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Atlanta, Georgia

EVERETT JAY HILTY

Director, Division of
Organ and Church Music
UNIVERSITY of COLORADO
Boulder

RECITALS

LECTURES

Horace M. Hollister

M. S. M.

Organist-Director
Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist

Christ Church Cathedral
LOUISVILLE, KENTUCKY

Dupre, In Dulci Jubilo
 Franck, Piece Heroique
 Guilman, Grand Choeur D
 Karg-Elert, Festival Postlude; Invocation.
 Mackelberghe, For us a Child is Born
 Marcello, Psalm 19
 Mendelssohn's Sonata 2
 Praetorius, Hymn to the Trinity
 Rheinberger, Vision

Westminster Presbyterian
 Wilmington

"This group organized itself from scratch in the fall of 1948 in response to a feeling among many members of the congregation that there should be a group where the people of the church could sing." It numbers 20 to 25 voices, sings at special festivals, occasionally supplements the official solo quartet which passes for a choir in this Church, coming each Sunday morning

August

MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
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 S. F. CONSERVATORY OF MUSIC
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OGDEN

GEORGE, organist
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ROBERT OWEN

Christ Church
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Roy Perry

FIRST PRESBYTERIAN CHURCH
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Grace Cathedral
 Palace of the Legion of Honor
 San Francisco — California

Cora Conn Redic

MUS.DOC., A.A.G.O.
 Organ Department
 ST. JOHN'S LUTHERAN COLLEGE
 Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH
 Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
 The First Christian Church
 Steubenville, Ohio



MUSIC IN HIS HEART: No. 2

Robert Elmore has enriched both organ and choral repertoire by his adherence to the age-old ideals of true beauty in music, one of his notable examples being "The Incarnate Word," whose performance by Walter Baker in New York City is noted elsewhere in these pages.

Clarence L. Seubold

ST. JOHN'S EVANGELICAL CHURCH
 Louisville, Kentucky

Robert M. Stofer

M. S. M.
 Organist and Choirmaster
 The Church of the Covenant
 Cleveland

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ORGANIST-CONDUCTOR
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 LINCOLN UNIVERSITY
 Lincoln University, Penna.

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BOSTON UNIVERSITY
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Harry B. Welliver

Director, Division of Music
 STATE TEACHERS COLLEGE
 Organist, First Lutheran Church
 MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
 Organist and Director
 First Congregational Church
 La Grange, Illinois

with the organist from Philadelphia. Mr. Thompson directs this chorus, doing much of the work unaccompanied because the chancel is too small to seat them and they cannot see the organist when they sing from the gallery. Here is the partial repertoire from Nov. 1948 to April 1952, with the customary omissions.

Westminster Chorus

Arcadelt, Hear my prayer O God
 Attwood, Teach me O Lord
 Turn Thy face from my sins
 Bach, Jesu Joy of man's desiring
 Now let every tongue
 O Lord Thou hast formed
 Sanctus
 Beethoven, Heavens are telling
 Besley, O Lord support us
 Christiansen, Beautiful Savior
 Built on a Rock
 Lost in the night
 Dawson, There is a balm in Gilead
 Dickinson, In Joseph's lovely garden
 Shepherds' Story
 Farrant, Lord for Thy tender mercies
 Handel, In Thee O Lord have I trusted
 Hassler, O sing unto the Lord
 Haydn, Heavens are telling
 Lo my Shepherd is divine
 Lord we pray Thee
 Holst, Let all mortal flesh
 Midwinter
 W. James, Jesus our Lord we adore Thee
 Jones, Songs of Praise
 Lutkin, Benediction and Amen
 Macfarlane, Open our eyes
 Mendelssohn, Happy and blest are they
 Mozart, Jesu Word of God
 Mueller, A Petition
 Noble, Go to dark Geshsemane
 Souls of the righteous
 Palestrina, Like as the hart
 O come let us worship
 O holy Father infinite in mercy
 Praetorius, Lo how a rose
 Reger, Virgin's Slumber Song
 Robertson, All in the April evening
 Schubert, Sanctus
 Schuetz, Christ to Thee be glory
 Stainer, Hail gladdening Light
 Tallis, All people that on earth
 Tchaikovsky, O Thou from Whom all
 Thiman, Thy church O God
 F.H. Thompson, Nunc dimittis
 R. Thompson, Alleluia
 Vittoria, O Thou joy of loving hearts
 Voris, Come faithful people
 Wesley, Lead me Lord
 Willoughby, Joseph came seeking
 C. Wood, Expectans expectavi
 Zingarelli, Go not far from me O God

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OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Carl M. Dietrich died Jan. 29 in Newburgh, N.Y., organist, pianist, teacher.

Edith Davis Felton, Feb. 26, 1953, Philadelphia, Pa., aged 55, formerly with Fletcher Methodist and Emmanuel Presbyterian, survived by her husband Horace S. Felton.

J. M. Helfenstein, Feb. 16, 1953, Washington, D.C., born in Milwaukee, Wisc., in 1894 founded the choir school in Grace Church, New York City, c.1922 went to the Little Church Around the Corner, soon thereafter to the Church of the Heavenly Rest as choirmaster, retired a decade or more ago; married Lillian Spyr in 1915, by whom, with a son, he is survived. In his day he was one of the famous boychoir organists of the City.

Roy Spaulding Stoughton, Feb. 1, 1953, Boston, Mass., born Jan. 28, 1884, Worcester, Mass., graduated from highschool there, studied music with E. J. Harrington, Arthur Knowlton, worked as a bank teller and is said to have been organist of various churches in and around Boston, but his chief fame rests entirely on his organ compositions, survived by his widow, was with C. C. Birchard & Co. at the time of his death.

His organ compositions, some of them superb, were published by various houses, among them J. Fischer & Bro. and Theo. Presser, whose addresses are easily available to our readers; since he was lately associated with Birchard, they too may be able to supply his works. Here is the list, alphabetically from copies available in T.A.O. library:

Arabian Nights, suite, 4 mvts.
Ancient Phoenician Procession
Arcadian Sketch
Autumn Leaves
By a Shady Pool
By the Waters of Babylon
Cantus Adoratio
Cyprian Idyl
Deepening Shadows
Dominus Vobiscum
Dreams
Eastern Idyl
Egyptian Suite, 4 mvts.
Evening Shadows
Festal March
In Fairyland, suite, 3 mvts.
In India, suite, 5 mvts.
Isthar
Legend
Legend of the Desert
Nocturne
Persian Suite, 3 mvts.
Rose-Garden of Samarkand
Sea Sketches, suite, 4 mvts.
Softening Shadows
Song of Autumn
Tanglewood Tales, suite, 3 mvts.
Vespers
When Evening Shadows Gather
Woodland Idyl

Some of this music may be technically difficult but the real handicap is that it's artistically difficult, demanding imagination far beyond the capacities of the average player, and an organ larger & richer than those prior to the golden age of American organbuilding. Mr. Stoughton had imagination, more of it than any composer since Wagner. If music exists only for erudition, forget him; if it exists for tonal beauty or enjoyment, investigate Stoughton. You'll likely not find his name mentioned in any reference book on musicians. The titles indicate if his organ pieces are for concert or for church.

LOUISIANA DOES IT

The New Orleans Philharmonic plays weekly programs for young people and now the state's education department has arranged for

broadcasts of these concerts to the "600,000 children in its 64 parishes," and for those schools which find the hour inconvenient, recordings are made and played to the children. It was figured to cost \$15,000, to produce the dozen concerts, but the public can listen as well as the children and upon broadcast appeal at the first concert for the necessary funds, "more than \$60,000. was contributed."

D. DEWITT WASSON of Mt. Vernon Place Methodist, Baltimore, Md., has issued a 29-page 8x11 mimeographed pamphlet summarizing the 1951-52 music season. Cherub Choir numbers 17 boys and girls ages 6 to 8, Junior 10 girls 9 to 14, adult choir of 46, and string ensemble of 13 playing for the fun of it and sometimes in festivals. Funds were raised for a tape-recorder and 24 reels of tape, \$241.70, and a new microphone in the choirloft, \$45.; evidently all main services are recorded so the choir can hear how they sound—an invaluable means of improving church music. The 3m 1921 Moller was rebuilt & enlarged by Moller in 1934; a 2m console is located in the new chapel choirloft, playing part of the Pedal-Great-Choir, tone carried by microphones to the chapel. Choir library owns 666 anthems, 380 separately published, 286 in collections; during the last two years 57 anthems, 116 anthems in collections, and a dozen cantatas & oratorios, were purchased. A former coalbin is now the choir-room, 25x37 with 14' ceiling and two art-glass windows; equipment includes desk, type-

writer, grand piano, 2m harpsichord, telephone with two trunk-lines and intercommunication system; annual budget for new music is \$500.

THEY STILL LIKE MUSIC

People, not too many organists; Edwin Arthur Kraft always seems to remember that. Here's his Dec. 7, 1952, program in Trinity Cathedral, Cleveland:

Rheinberger's Sonata G
Handel, Larghetto Bm
Federlein, Toccata
Johnson, Dance of Elves
Woodman, Cantilene Gm
Merkel, Son. Gm: Maestoso
Purvis, Conceits: Peti'es Cloches
Hollins, Concert Rondo
Horsman, Curfew
Elmore, Autumn Song
Percy, Paean

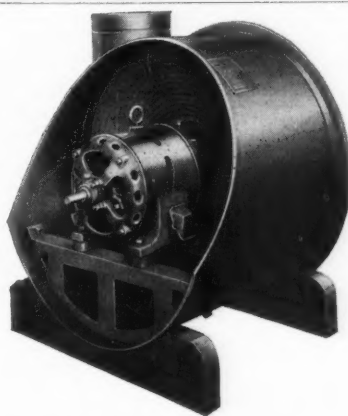
Not a monstrous modern in the whole program.

DR. GEORGE WILLIAM VOLKE

of All Angels, New York City, was selected by Seth Bingham to substitute for him in the Town Hall Friday Lenten services of the Protestant Church Council, and has been appointed to take over the improvisation classes for the late Dr. Schlieder in the School of Sacred Music.

D. STERLING WHEELWRIGHT

of San Francisco State College will conduct a European tour of music festivals and art this coming summer for the benefit of music students and musicians, visiting London, Paris, Rome, Vienna, Brussels, etc.



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227A

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VICTOR I. ZUCK

of Kenmore, N.Y., has been appointed Moller representative in western Penna., N.Y., and W.Va. for sales, service, and installation, with offices in Pittsburgh. Mr. Zuck has been associated with Moller almost 30 years, working with Frederick A. Hoscbe, later doing tonal work under the tutelage of Richard O. Whitelegg; he has "more than 20 patents, and numerous patents-pending, pertaining to organ construction." The Moller staff is proud of his "rich background and intimate association with organs of all types."

JOHN P. WEST
of Holy Communion, St. Louis, Mo., has been appointed to St. Philip's Episcopal, Durham, N.C., directing three choirs and expecting a new Moller already ordered, to be voiced under the direction of Ernest White.

RALPH VAUGHAN WILLIAMS
and Ursula Wood, a war widow, were married in London Feb. 7, 1953.

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

CHURCH MUSIC FOUNDATION

February 1953 Tour

Conference Workshops were held under the direction of Paul Swann and sponsorship of Guild chapters as follows, this schedule giving the list of cities visited and the dates:

1. Left Decatur, Ill.
3. Tallahassee, Fla.
4. Gainesville, University of Florida.
5. Lake Wales, Bok Singing Tower.
6. Clearwater, Calvary Baptist.*
7. Miami, Ewing residence in Coral Gables.*
8. Palm Beach, Cooper residence, lecture by Mr. Swann.
9. Daytona Beach, Community Methodist.*
10. Jacksonville, St. John's Cathedral.*
11. St. Augustine.
12. Charleston, S.C.
14. Columbia, Shandon Methodist.*
16. Back home in Decatur.

*Marks the all-day conference cities; the conferences are not social gatherings but technical & professional discussions of all church-music problems.

SCHOOL OF SACRED MUSIC

presented the following 25th anniversary program Feb. 22, 1953, in Riverside Church, New York:

Grant us Thy peace, ar.Dickinson
Fruit of the Spirit, Porter
Arise in us, Curry
O Lord God unto Whom, Baker
Roads, Dickinson
The Earth and Man, Dickinson
Dickinson, Joy of the Redeemed
How burn the stars, Garden
Second Beatitude, Crandell
Everlasting Mercy, Weagly
O sing unto the Lord, Huston
All compositions not by Dr. Dickinson were by graduates of the School.

Heinz Arnold

Mus.D., F.A.G.O.
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Stephens College

Columbia

Missouri

Marshall Bidwell

Organist and Musical Director

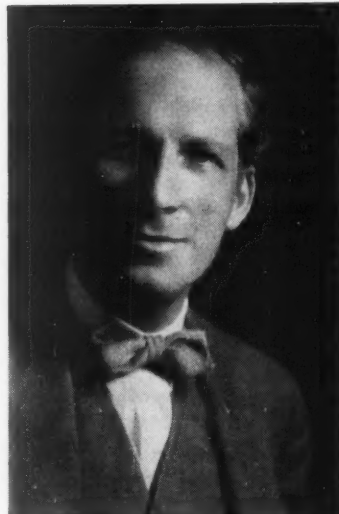
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A. W. BINDER

one of the leaders in providing and writing Jewish music in America, whose "Israel Reborn" was sung recently by Siegfried Landau's Y Choral Society in a program of Jewish music featuring five Israeli composers. Mr. Binder, native New Yorker, is on the faculty of the school of sacred music of Hebrew Union College.

GORDON YOUNG

of the First Methodist, Tulsa, Okla., has the following new works in print, by Westminster Press, anthems for junior choir: "Cradle Hymn," "A Christmas Folksong," and "Christ the Lord is risen today"; and by Galaxy these secular songs: "A Prayer for This House," "Reasons Why," "There will be other summers," and "Requiescat."

SUCCESS STORY

Vernon de Tar, Church of Ascension, New York, presented Honegger's "King David" with such success that he had to repeat it Feb. 8 for the benefit of "all who could not get in to hear" the first performance.

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MRS. VIRGIL POSEY*From Baldwin grand to 4-57 Moller*

"I cannot think of anything I have done which might be of interest to anyone else," said she.

"I have been working for Calvary Baptist," Jackson, Miss., "since 1922. For 15 years I played a Baldwin concert-grand for the services. In 1939 the Church bought a Hammond electrotone with which I labored for 12 years. In 1949 came the 4m Moller which inspired me to begin working toward a master's degree. Throughout these years I have taught piano and organ. My world seems measured by a straight line from my piano studio to the organ at our Church, but the way holds great interest and enjoyment."

Mrs. Posey was born Cleo Marie Brooks on an Aug. 17 in Magee, Miss., earned her Mus.Bac. in Meridian College & Conservatory, became pianist of the Jackson First Baptist as already recorded, and the acquisition of a 4m organ sent her to work on the M.Mus. which she earned in Chicago Musical College in 1950.

"I try to use music suitable to our services and if I venture far beyond I am called highfalutin." Some of her service selections:

*Mrs. Virgil Posey*

Daquin, Noel
Bach, Glory be to God on High
Edmundson, Vom Himmel Hoch
Purvis, Carol Rhapsody
Mozart, Alleluia
Titcomb, Puer Natus Est
Bach, O Spotless Lamb
Demorest, Adoration
Brahms, A Lovely Rose
Peery, Let us Adore Him
Bedell, Grand Chorus
Purvis, Thanksgiving
Karg-Elert, Now Thank We All
Mueller, A Song of Devotion
MacDowell, A. D. 1620
Karg-Elert, Chorale
Bach, If Thou But Suffer God to Guide
Guilmant, Pastorale

And this anniversary recital:
Marcello, Psalm 19
Bach, Awake Thou Wintry Earth
Toccata & Fugue Dm
Koch, Divinum Mysterium
Van Hulse, Veni Creator Spiritus
Mulet, Tu es Petra
Fletcher, Fountain Reverie
Ceiga, Mirage
Weaver, Cuckoo
Widor, Son.5: Toccata

So she couldn't think of anything she's done? She began as organist when her church had only a piano, stuck with it for 15 years; "labored" for 12 years when they bought a Hammond electrotone, and when in 1949 they got a 4m organ, what did she do? Applaud herself and think How Lovely? No, she dug in to learn more and earn another degree, the M.Mus. And now? She tries to give her people music that's good for a church but still not in danger of being called highfalutin—it's their receptive powers she's still thinking about and working for.

MUSEUM OF MUSIC
has been established in Ringve Manor, Lade, near Trondheim, Norway, containing 400 instruments ranging from a Japanese harp to a spinet, says the New York Times; evidently no organ, which may be a good thing in these days of ancestor-worship.

CINEMA ORGAN SOCIETY

of London, Eng., held its first meeting Jan. 11, 1953; purposes: "To cater to those interested in the organ as a means of entertainment, by providing opportunities for the exchange of information and facilities for the enjoyment of organ music." Imagine it, somebody wants to enjoy organ music.

Alfred Greenfield*Conductor***Oratorio Society of New York**

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DR. LEO SOWERBY'S
"Forsaken of Man" is, says J. H. Ossewaarde of Calvary Episcopal, New York City, "the greatest setting of the Passion since Bach and the greatest thing he has done."

DR. STANLEY VANN
of Chelmsford Cathedral since 1948 has been appointed to Peterborough Cathedral, succeeding Dr. Douglas Hopkins who has gone to Canterbury Cathedral.

CORONATION ORGANISTS
are announced as Dr. Henry G. Ley and Dr. Osborn H. Peasgood.

CHURCH FAIR
Charles Dodsley Walker's elite Church of the Heavenly Rest, New York City, raised \$9,316.42 at its 1952 Country Fair.

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DOUGLAS JOHNSON

has earned his Ph.D. in pharmacology and is now teaching that science in the Southern College of Pharmacy, Atlanta, Ga.—with a weather-eye on extra-curricular organ activities.

JOHN HERMANN LOUD
of Park Street Church, Boston, Mass., with the Church for almost four decades, is still giving them music that has a message for his people; for example:
Widor, Son. 4: Andante Cantabile
Be thou faithful, Mendelssohn
I've a heritage royal, Gabriel
My faith looks up, Schaecker
s. There is no death, O'Hara
Behold Me at the door, Knapp
Mozart, Fantasia F: Adagio
Franck, Chorale E
If you will, Miller
Yon, Adagio
Mendelssohn's Sonata 6

Each morning service features a hymn-duet and each evening a quartet hymn; during the offering at each service he presents one of his soloists in a well known selection. Music here is a ministry to those who pay for it.

ROBERT L. MAHAFFEY
of St. James Church, Danbury, Conn., has been appointed to St. John's, Brooklyn, N.Y.

J. H. OSSEWAARDE
presented a dozen or so of his choristers in their second annual song recital in Calvary House, Calvary Episcopal, New York, Jan. 26, for the benefit of the vestment fund, which earned a profit of \$200, with tickets at \$1.00 each. Program included compositions by three members of the choir: Joseph Chouinard, Annabelle MacMillan, Seymour Weinstein. "The singers, stripped of their Vestments of Anonymity, donated their services. They loved it—most of them are soloists at heart—and it gave them an opportunity to be heard before a group of people."

SEARLE WRIGHT
of Columbia University, New York, presented 21 organ recitals in St. Paul's Chapel there during the fall & winter season, his assistant and seven guest organists participating; works played were by 45 composers, ancient and contemporary, including the Americans Seth Bingham, Robert Crandell, Charles Ives, Walter Piston, Leo Sowerby. The organ is one of Aeolian-Skinner's best.

OH NOT AN ORGAN
A corporation was indicted Feb. 17, 1953, in New York City for selling Oleomargarin under the label Butter. But you can throw anything together and sell it as an organ, with never a peep from the law-enforcing agencies of our fair land.

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COLOGNE GIVES HIROSHIMA

That brotherly feeling inspired the citizens of bombed-out Cologne, Germ., to buy an organ and send it to World Peace Church in bombed-out Hiroshima, Jap. Hope it has lots of sweet-toned strings & woodwinds, no Bombardiers or Military Trompettes.

CORRECTIONS
The correct name on Jan. p.30 is Wilson T. Moog.

Alexander

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Portland Symphony Orchestra
Portland, Oregon

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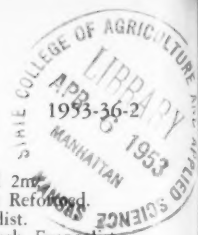
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Celebrating TWENTY-FIFTH ANNIVERSARY THE SCHOOL OF SACRED MUSIC UNION THEOLOGICAL SEMINARY 1928-1953

Alumni programs honoring the founding of the School:

NOVEMBER 1952

2. John Harvey, MSM'52, First Presbyterian, Englewood, N.J., Parker—Hora Novissima.
30. James M. Winn, MSM'48, First Presbyterian, Clinton, Iowa, organ.

DECEMBER 1952

7. Wilmer T. Bartholomew, MSM'41, East Congregational, Grand Rapids, Mich., Handel—Messiah.
7. Ruth McNeill, DSM'45, Emmanuel Episcopal, Staunton, Va., organ.
12. Ruth McNeill, DSM'45, New Jersey College for Women, New Brunswick, N.J., organ.
14. Robert Glover, DSM'52, First Presbyterian, LaGrange, Ill., choirs and organ.
14. Mildred David Toone, MSM'34, "Old First" Reformed Passaic, N.J., choir.
18. Allan F. Schirmer, MSM'37, Indiana Central College, Indianapolis, Ind., choir.
21. Glenn Shields Daum, MSM'49, First Methodist, Modesto, Calif., choirs.
21. Stephen J. Ortlip, MSM'51, First Congregational, Wakefield, Mass., choirs.
21. George Wehmeyer, MSM'42, Immanuel Lutheran, New York City, choirs and organ.
21. Russell G. Wickmann, MSM'36, Shadyside Presbyterian, Pittsburgh, Pa., choir and organ.
22. Allan F. Schirmer, MSM'37, Indiana Central College, Indianapolis, Ind., choir broadcast.

JANUARY 1953

11. Frederick L. Swann, MSM'54, organist, DeWitt Wasson, MSM'47, minister of music, Mt. Vernon Place Methodist, Baltimore, Md.
25. Jack Fisher, MSM'49, St. Clement's Episcopal, St. Paul, Minn., Britten—St. Nicholas.
25. Mary Elizabeth Jenkins, MSM'42, Forest Hill Presbyterian, Newark, N.J., choir and organ.
25. Elmer Lancaster, MSM'46, Second Presbyterian, Newark, N.J., choir and instruments.
25. G. Russell Wing, MSM'39, First Congregational, LaGrange, Ill. choir.
27. Myrtle Regier, MSM'40, Old South Church, Worcester, Mass., organ.
28. Lyn Davies, MSM'44, Mt. Washington Presbyterian, New York City, choir and organ.

FEBRUARY 1953

5. Frank Bohnhorst, MSM'48, organ, Lloyd Pfautsch, MSM'48, choir, Illinois Wesleyan University, Bloomington, Ill.
9. Ray Martin, MSM'48, Agnes Scott College, Decatur, Ga., organ.
15. Robert B. Lee, MSM'48, Dorothy K. Lee, DSM'50, Madison Avenue Presbyterian, New York City, Inter-racial Junior Choir Festival of Goodwill with other alumni choirs participating.
15. Robert M. McGill, MSM'49, Community Church, Garden City, N.Y., choir.
15. Franklin and Aline R. Perkins, MSM'51, Methodist Church, Bloomsburg, Pa., Mendelssohn—Elijah.
22. Orlando Schmidt, MSM'51, Bethel Mennonite Church, Mountain Lake, Minn., organ.
22. Richard Weagley, MSM'40, Riverside Church, New York City, choir.

MARCH 1953

1. Austin C. Lovelace, DSM'50, Mrs. John Dubocq, MSM'42, G. Russell Wing, MSM'39, Robert Glover, DSM'52, Chester A. Tucker, MSM'42, First Methodist, Evanston, Ill., choir festival.
8. Franklin E. Perkins, MSM'51, Methodist Church, Bloomsburg, Pa., organ.
8. Mary Louise Wright, MSM'35, First Presbyterian, Staten Island, N.Y., organ.
15. M. Louise Miller, MSM'42, First Congregational, Stratford, Conn., Brahms—Requiem.
22. Ruth Graham, DSM'51, Hanover College, Hanover, Ind., choir.
22. Josephine Waddell, MSM'42, Westminster Presbyterian, Lincoln, Neb., Bach—St. Matthew Passion.
29. Wilmer T. Bartholomew, MSM'41, East Congregational, Grand Rapids, Mich., Brahms—Requiem.
29. Jack L. Noble, MSM'51, First Congregational, Vermillion, S.D., Handel—Messiah.
29. 30. Kenneth R. Osborne, MSM'42, University of Arkansas, Fayetteville, Ark., organ.

APRIL 1953

3. Harold D. Smith, MSM'40, St. Paul's Episcopal, Columbus, Ohio, Stainer—Crucifixion.
- 8, 15, 22, 29. Robert Baker, DSM'44, First Presbyterian, Brooklyn, N.Y., organ recitals.
12. Aline Ruple Perkins, MSM'51, Methodist Church, Bloomsburg, Pa., organ.

19. Mrs. J. Stanley Stevens, MSM'33, First Congregational, Glen Ellyn, Ill., choirs.
26. Maurice Garabrant, MSM'45, Christ Church, Cranbrook, Bloomfield Hills, Mich., choir and organ.
26. Raymond H. Ocock, MSM'52, First Presbyterian, Evansville, Ind., Mendelssohn—Elijah.

MAY 1953

3. Robert H. Hieber, DSM'47, Westmoreland Congregational, Washington, D.C., Clokey—Divine Commission.
3. Earl Berg, MSM'50, First Presbyterian, Richard Peck, MSM'52, Covenant Presbyterian, Virginia Smith Sinclair, MSM'48, Trinity Presbyterian, Charlotte, N.C., combined choirs.
11. Harold L. Abmyer, MSM'49, Methodist Church, Fredericksburg, Va., choir and organ.
17. Raymond H. Ocock, MSM'52, First Presbyterian, Evansville, Ind., organ.
24. Miriam Bellville, MSM'43, University Presbyterian Church, Madison, Wisc., choir and organ.

DATES NOT YET ANNOUNCED

- Douglas Breitmayer, MSM'51, University of Missouri, Columbia, Mo., organ.
- Frances Beach Carlson, MSM'32, Emmanuel Lutheran, Hartford, Conn., organ.
- Marie Mackay Cowan, MSM'45, First Presbyterian, Cranbury, N.J., organ.
- John Ferris, MSM'52, First Methodist, Red Bank, N.J., organ.
- Peter Fyfe, MSM'51, St. Michael's Episcopal, New York City, choir and orchestra.
- Ruth M. Harsha, MSM'31, Central Methodist, Brooklyn, N.Y., choir.
- Arthur J. Hatch, MSM'50, First Presbyterian, Passaic, N.J., organ.
- Chester E. Morsch, MSM'32, First Presbyterian, Youngstown, Ohio, Brahms—Requiem.
- Sarah M. Newton, MSM'50, Trinity Lutheran, Staten Island, N.Y., organ.
- Myrtle Regier, MSM'40, Mt. Holyoke College, South Hadley, Mass., organ.
- Harold D. Smith, MSM'40, St. Paul's Episcopal, Columbus, Ohio, choir.
- Orcenith S. Smith, DSM'51, Southwestern College, Winfield, Kans., Mendelssohn—St. Paul.
- Arden E. Whitacre, MSM'48, First Presbyterian, Greensboro, N.C., organ.

OTHER PROGRAMS TO BE ANNOUNCED LATER

PROGRAMS BY THE SCHOOL OF SACRED MUSIC:

- Jan. 28 **Organ and Chamber Music—James Chapel**
Margaret Hillis, conductor, Hugh Porter, DSM'44, organist.
- Feb. 15 **Works of Hindemith and Janacek—Carnegie Hall**
To be sung with the Collegiate Chorale
Robert Shaw, conductor.
- Apr. 14 **Works of Bach and Kodaly—James Chapel**
To be conducted by candidates for the MSM degree
- May 5 **ALUMNI DAY and 25th ANNIVERSARY FESTIVAL**
3:30 Organ Recital—James Chapel
Clarence Dickinson, Director Emeritus
8:15 Choral Festival—Riverside Church

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